REPORT RESUMES

ED 010 934 FL 000 043

NEW YORK CITY FOREIGN LANGUAGE PROGRAMS FOR SECONDARY SCHOOLS, FRENCH, LEVELS 1-5.

NEW YORK CITY BOARD OF EDUCATION, BROOKLYN, N.Y.

REPORT NUMBER CURR-BULL-2A PUB DATE JAN 66

EDRS PRICE MF-$0.27 HC-$5.20 130P.

DESCRIPTORS- *CURRICULUM GUIDES, *FRENCH, *LANGUAGE GUIDES, *LANGUAGE LEARNING LEVELS, *SECONDARY SCHOOLS, ADVANCED PLACEMENT PROGRAM, ARTICULATION (PROGRAM), AUDIOLINGUAL METHODS, COURSE OBJECTIVES, INSTRUCTIONAL MATERIALS, LANGUAGE INSTRUCTION, LANGUAGE LABORATORY USE, LANGUAGE SKILLS, PATTERN DRILLS (LANGUAGE), TEACHING TECHNIQUES, BROOKLYN

A PROGRAM OF CURRICULUM REVISION, BEGUN IN 1962, HAS RESULTED IN A CURRICULUM GUIDE WHICH DELINEATES THE AIMS, TECHNIQUES, CONTENT, AND SCOPE OF FRENCH INSTRUCTION AT EACH LEVEL OF A FIVE-LEVEL SEQUENCE IN THE SECONDARY SCHOOLS OF NEW YORK CITY. A MODIFIED AUDIOLINGUAL APPROACH IS STRESSED AND SPECIFIC TECHNIQUES ARE SUGGESTED FOR TEACHING LISTENING, SPEAKING, READING, AND WRITING SKILLS AND FOR PRESENTING CULTURE TOPICS. CHECKLISTS OF MINIMAL VOCABULARY ITEMS AND GRAMMATICAL STRUCTURES ARE GIVEN FOR EACH LEVEL. OTHER TOPICS EXPANDED ARE THE TAPE RECORDER, THE LANGUAGE LABORATORY, TESTING, AUDIOVISUAL AIDS, THE ADVANCED PLACEMENT PROGRAM, PROGRAMED INSTRUCTION, TEAM TEACHING, AND LANGUAGE TESTS. A BIBLIOGRAPHY OF GENERAL AND SPECFIC REFERENCES FOR TEACHERS IS INCLUDED. THIS DOCUMENT IS ALSO AVAILABLE FROM THE BOARD OF EDUCATION OF THE CITY OF NEW YORK, PUBLICATIONS SALES OFFICE, 110 LIVINGSTON ST., BROOKLYN, NEW YORK 11201, FOR $3.00. (AM)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED010934

New York City Foreign Language Program for Secondary Schools

FRENCH

Levels 1-5

BOARD OF EDUCATION

President
LLOYD K. GARRISON

Vice-President
ALFRED A. GIARDINO

Members
JOSEPH G. BARKAN
AARON BROWN
THOMAS C. BURKE
MORRIS IUSHEWITZ
JOHN H. LOTZ
CLARENCE SENIOR
MRS. ROSE SHAPIRO

Superintendent of Schools
BERNARD E. DONOVAN

Executive Deputy Superintendent of Schools
JOHN B. KING

Deputy Superintendents of Schools
FREDERICK W. HILL
Business Affairs

THEODORE H. LANG
Personnel

JOSEPH O. LORETAN
Instruction and Curriculum

Executive Director, School Buildings
EUGENE E. HULT

Copies of this publication may be purchased from: Board of Education of the City of New York, Publications Sales Office, 110 Livingston Street, Brooklyn, N.Y. 11201. Checks should be made payable to: Auditor, Board of Education. Price $3.00

CURRICULUM BULLETIN • 1965-66 SERIES NO. 2a

New York City
Foreign Language Program for Secondary Schools

FRENCH

Levels 1-5

BOARD OF EDUCATION • CITY OF NEW YORK

COMMITTEE ON STANDARDS FOR
CURRICULUM AND INSTRUCTION

JOSEPH O. LORETAN, Chairman
WILLIAM H. BRISTOW
MARTHA R. FINKLER
MAURICE D. HOPKINS
JACOB LANDERS
HELENE M. LLOYD
RICHARD M. LUBELL
CORMAC K. MEAGHER
CARMELLA NESI
SHELLEY UMANS
TRUDA T. WEIL
FREDERICK H. WILLIAMS
HARRY E. WOLFSON
J. WAYNE WRIGHTSTONE

Copyright 1966

By the Board of Education of the City of New York

Application for permission to reprint any section of this material should be made to the Superintendent of Schools, 110 Livingston Street, Brooklyn, N.Y. 11201. Reprint of any section of this material should carry the line, "Reprinted from (title of publication) by permission of the Board of Education of the City of New York."

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY BOARD of EDUCATION
CITY of NEW YORK
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

FOREWORD

This publication is the outgrowth of a program of curriculum development, evaluation and revision initiated in 1962, as the New York City Foreign Language Revision Program.

In the course of the Revision Program, twenty-three experimental bulletins appeared covering five levels of instruction in French and Spanish and four levels in German, Hebrew, Italian, Latin and Russian. This material was used experimentally, evaluated and revised, and is now being printed in seven bulletins, one for each language.

New York City Foreign Language Program for Secondary Schools: French - Levels I-V is intended to serve as a guide to teachers and supervisors in teaching the fundamental language skills, using audio-lingual techniques, and developing an understanding of the French people, their culture and their civilization.

The bulletins for Spanish, Italian, German, Russian, Latin and Hebrew will be available within the school years 1965-66 and 1966-67.

JOSEPH O. LORETAN
Deputy Superintendent
Instruction and Curriculum

January, 1966

CONTENTS

INTRODUCTION

Purposes and Uses of This Bulletin 2

Levels and Grades 4

Aims of Foreign Language Instruction 4

Part One: The Levels of Foreign Language Instruction

LEVELS I AND II

Aims for Level I 8

Aims for Level II 8

Guiding Principles, Levels I and II 9

Developing the Language Skills, Levels I and II 10
  Ear Training 10
  Speaking 12
  Reading 13
  Writing 16

Patterns for Drill 20
  Constructing and Using Pattern Drills 20
  Suggested Dialogue and Drills, Level I 23

Textbook Adaptation 28

Use of the Tape Recorder 29

Homework 30

The Teaching of Culture 33

Content and Scope, Level I 37
  Grammatical Structures 37
  Topical Vocabulary Lists 39
  Idiomatic Expressions 46
  Alphabetical Checklist, Level I Vocabulary 47
  Culture Topics 53

- Content and Scope, Level II 60
  - Grammatical Structures 60
  - Topical Vocabulary Lists 61
  - Idiomatic Expressions 66
  - Alphabetical Checklist, Level II Vocabulary 68
  - Culture Topics 72

LEVEL III

- Articulation 75
- Aims 80
- Guiding Principles 81
- Developing the Language Skills 83
  - Auditory Comprehension 83
    - Suggested Procedure for:
    - An Auditory Comprehension Lesson 84
  - Oral Production 87
  - Reading 92
    - Suggested Procedure for:
    - An Intensive Reading Lesson 94
    - An Extensive Reading Lesson 96
    - Suggested Lesson Plan: Intensive Reading 98
  - Writing 102
- Content and Scope 108
  - Grammatical Structures 108
  - Vocabulary Range 112
  - Idiomatic Expressions 115
  - Culture Topics 117

LEVEL IV

- Motivational Activities 126
- Aims 130
- Guiding Principles 131
- Developing the Language Skills 133
  - Auditory Comprehension 133
  - Oral Production 134
  - Reading 136
    - Form for Supplementary Reading Report 138
  - Writing 137
    - Suggested Procedure for:
    - Teaching Composition 141

Content and Scope 142
    Grammatical Structures 142
    Vocabulary and Idiomatic Expressions 144
    Culture Topics 146

LEVEL V

Integration of Knowledge and Skills 148

Aims 149

Guiding Principles 149

Developing the Language Skills 151
    Auditory Comprehension 151
    Oral Production 152
    Reading 156
        The Novel and the Short Story 159
        Poetry 163
        Drama 164
        Essay 166
    Writing 167

Content and Scope 169
    Grammatical Structures 169
    Vocabulary and Idiomatic Expressions 171
    Reading 176
    Writing 177
    Culture Topics 177

Part Two: Textbooks and Audio-Visual Resources

Textbooks 182
    Some Criteria for Selection 182

Audio-Visual Resources 185

The Language Laboratory 196

Part Three: Testing and Evaluation

Testing 210
    Testing the Four Skills 211

Oral Ability Rating Scale 214
New York State Regents Examinations 217
College Entrance Board Examinations 219
MLA Cooperative Foreign Language Tests 220

Evaluating the Foreign Language Program 221
Teaching Conditions 221
Organization 223
The Teacher 224
The Students 224
The Quality of Instruction 225

Part Four: Expanding Horizons In Foreign Languages

The Advanced Placement Program 228

Team Teaching 230

Programmed Instruction 232

BIBLIOGRAPHY 235

General 235
Language and Linguistics 235
Language Teaching 236
Curriculum Materials 237
Tests and Testing 238
Language Laboratory and Audio-Visual Materials 238
Programmed Instruction 239
Team Teaching 239
Sources 240
Periodicals 240

French 241
Language, Linguistics and Methodology 241
Curriculum Materials 242
Literature 242
Culture 243
Periodicals 244

ACKNOWLEDGMENTS

The foreign language revision program of which this publication is a result was initiated in 1962 as a cooperative venture involving the Division of High Schools, (Maurice D. Hopkins, Acting Associate Superintendent), the Division of Junior High Schools, (Martha R. Finkler, Acting Associate Superintendent), the Division of Curriculum Development, (Jacob H. Shack, Acting Associate Superintendent) and the Bureau of Foreign Languages (Theodore Huebener, Director).

At various stages in its development the program has benefited from the guidance and counsel of Joseph O. Loretan, Deputy Superintendent of Schools for Instruction and Curriculum.

Production was carried out under the supervision of Emilio L. Guerra, Acting Director of Foreign Languages; William H. Bristow, Assistant Superintendent, and David A. Abramson, Assistant Director, Bureau of Curriculum Research. The Coordinator and Editor of the project was Maxim Newmark, Chairman, Foreign Languages, Franklin Delano Roosevelt High School. The Assistant Coordinator and Editor was Lillian M. Gillers, Bureau of Curriculum Research.

A program of this type enlists the cooperation of hundreds of teachers in making suggestions and in trying out, reviewing and evaluating materials. Many staff members devoted all or a substantial block of their time to some phase of the production program. The lists which follow reflect their contributions:

THE SYLLABUS REVISION COMMITTEE

Emilio L. Guerra, Acting Director of Foreign Languages *(Chairman)*
Maxim Newmark, Chairman, Foreign Languages *(Coordinator and Editor)*
Lillian M. Gillers, Teacher, Foreign Languages *(Assistant Coordinator and Editor)*

Arthur S. Ackerman
Leo Benardo
Gertrude M. Berger
Lois E. Bourne
Antoinette Cerruti
Catherine F. Di Palma
Teresa di Rayata
Lorrie Fabbricante
Solomon Feffer
Irma Fuentes
Charles I. Freundlich
Walter W. Fried
Meyer Friedman
Frieda T. Gallun
Moshe Genser
Aaron Krumbein
Sidney Levitan
Sylvia Maizell
Aristide B. Masella
Emma Menna
Josephine Morabito
Esther Ostroff
Theodore F. Nuzzi
Gena M. Piccinini
Herman D. Schuckman
Ruth J. Silverstein
Israel Walker
Rosemarie Walz
Max A. Watras
Fred O. Zimmermann

THE FRENCH COMMITTEE

Arthur S. Ackerman, Chairman, Foreign Languages, Abraham Lincoln High School *(Chairman)*
Gertrude M. Berger, Teacher, Abraham Lincoln High School
Lois E. Bourne, Coordinator, Junior High School Division
Catherine F. Di Palma, Coordinator, Junior High School Division
Lorrie Fabbricante, Teacher, Forest Hills High School
Sidney Levitan, Chairman, Foreign Languages, Erasmus Hall High School

CONSULTANTS

Abraham Aaroni
David A. Abramson
Clelia C. Belfrom
Etta J. Bernstock
Edward G. Bernard
Margaret K. Bible
Eli Blume
Dorothy Bonawit
Robert Buda
Louis Cabat
Remunda Cadoux
Gida Cavicchia
Jeanette Coin
Jerome M. Colligan
Nino F. Dia
Louis Feldstein
Henry Fohr
Walter W. Fried
Renee J. Fulton
Paul M. Glaude
Jacob D. Godin
Nunzia Greco
Milton Hanauer
Theodore Huebener
Morris K. Jacobson
Helen N. Klug
Evelyn Konigsberg
Morton Lewittes
Sylvia Levy
Anita Ligorio
Gladys Lipton
Sarah W. Lorge
Guy Nardo
Theresa G. Rakow
Sadie D. Riccardi
Morris Sabbeth
Philip Scherer
Herman B. Slutzkin
Joseph G. Snow
Gerald Tucci
Truda T. Weil
David Weiss

Appreciation is expressed to Frances Moskowitz for her assistance in processing the materials and proofreading the manuscript.

Maurice Basseches, Editor of Curriculum Publications, collaborated in the editing and design of this publication. Simon Shulman designed the cover. Ruth Eriksen assisted in production.

Introduction

Foreign languages in the public schools of the United States have in the past been studied primarily for their cultural and literary values. Given a meager allotment of time, the linguistic objectives of foreign language study were often limited to the development of reading skill. In many instances, an undue amount of instruction time was devoted to translation and to grammatical analysis in English. As has been increasingly evident, the outcomes of such instruction have proved to be inadequate to the foreign language needs of our citizens and of our government in the present-day world.

The supersonic jet and swifter forms of world-wide communications have contracted the globe, and the need to communicate with our neighbors abroad has become all the more imperative. Our international relations are constantly expanding as we endeavor to build and maintain alliances for securing the peace, to provide technicians and material assistance to underdeveloped countries, to engage in international cooperation in science, technology and business, and to promote large-scale cultural exchanges of students, teachers, artists, musicians and leaders in many fields. The importance of acquiring a working knowledge of foreign languages is constantly increasing as our far-flung activities and our destiny grow more and more intertwined with those of other peoples.

The fact that the study of foreign languages has become vital to the national interest has been dramatized through the National Defense Education Act (1958) and the creation of the Peace Corps (1961). The resulting challenge to the schools was taken up in the revised New York State foreign language syllabi (1960 *et seq.*) by emphasizing foreign language as a means of oral communication and by recommending longer sequences of foreign language study. In consonance with the State syllabi, the New York City Foreign Language Program for Secondary Schools stresses an audio-lingual approach and provides four to six year sequences of foreign language study.

In addition, this curriculum bulletin incorporates recent modifications of the predominantly linguistic orientation which prevailed during the initial stages of the new trend in foreign language teaching. These modifications are chiefly reflected in motivational activities, in a reaffirmation of the importance of *meaning* as opposed to mechanical repetition, and in the greater flexibility accorded to pre-reading instruction, thus affording the possibility of a somewhat earlier exposure to the graphic symbol than had formerly been advocated. An attempt has thus been made to balance the earlier subject-centered emphasis of applied linguistics by favoring a learner-centered approach.

PURPOSES AND USES OF THIS BULLETIN

This publication represents the culminating stage of the French curriculum project developed as part of the New York City Foreign Language Revision Program for Secondary Schools.

In the course of the Revision Program, a total of 23 different experimental bulletins appeared from 1962 through 1965 in the form of separate fascicles for five levels of instruction in French and Spanish, and four levels in German, Hebrew, Italian, Latin and Russian. These bulletins were used experimentally in all the junior and senior high schools in New York City. They were then evaluated by teachers, chairmen, coordinators and other supervisory personnel, both individually and in committee. On the basis of this evaluation, a number of revisions and editorial rearrangements were made. Finally, all the fascicles dealing with a particular language were combined into a single bulletin for that language.

The completion of this bulletin for French, Levels I - V, fulfills the aims stated in 1962 in the first of the experimental bulletins, namely, "to provide our foreign language teachers with a syllabus which is in consonance with the New York State Syllabus, with the new organization affecting foreign languages in the junior high schools, and with the newer audio-lingual techniques."

This bulletin is intended to serve as a guide to foreign language teachers in:

a. following the scope and sequence of course content
b. teaching the fundamental language skills
c. teaching the foreign culture and civilization
d. using audio-lingual techniques
e. preparing and using dialogues and pattern drills
f. carrying on a program of motivational activities and projects
g. using audio-visual aids and the tape recorder
h. using the language laboratory
i. employing effective criteria for textbook selection
j. adapting textbooks to audio-lingual teaching

k. planning homework assignments
l. planning and scheduling supplementary reading and reports
m. improving inter-divisional articulation
n. constructing tests and comprehensive examinations

Foreign language chairmen, supervisors and coordinators will be guided by this bulletin in:

a. preparing departmental courses of study
b. orienting teachers to the principles and practices of foreign language teaching
c. preparing model lesson plans and teaching materials for department use
d. evaluating textbooks and audio-visual aids
e. planning department programs for the use of audio-visual aids
f. planning for the effective use of the language laboratory
g. promoting inter-divisional articulation
h. setting up a department program of motivational and enrichment activities
i. organizing a department-wide supplementary reading program
j. formulating directives to teachers for pupil orientation to Regents and other comprehensive examinations
k. planning inter-divisional and departmental testing programs
l. evaluating the general program of foreign language instruction

This bulletin is a fairly comprehensive source book of language learning theory and of activities, procedures, techniques and devices employed in foreign language teaching and learning. Considering the heterogeneity of the New York City school population, the vast range of interests and abilities, and consequent variations in rate of progress, there is an urgent need for individualization of instruction to achieve maximum learning for each group. It follows then that local adaptations of this bulletin are essential, whether divisional, departmental or interclass. It is not expected that teachers will attempt to adopt all the suggestions offered, but rather that they will make selective use of the activities described herein, depending on the individual needs, interests, abilities and previous achievement of the class.

By couching its principles and delineation of topics in the form of suggestions, this bulletin gives considerable leeway to the individual resourcefulness, creativity and initiative of teachers. This is particularly so in such matters as devising means to sustain pupil interest, making and collecting illustrative materials, exploiting the full potential of the tape recorder, and creating situations for pupils to use the foreign language both in and out of class.

LEVELS AND GRADES

To clarify references to grades and sequences, the term *level* is used rather than grade or year. Since this curriculum bulletin is designed to be uniform for both junior and senior high schools, Levels I and II, which may be taught in either division, are treated together.

The notion of *levels* of foreign language instruction is based on a more or less empirical system of (a) subject matter organization and (b) relative rates of acquisition of subject matter plus skills at different stages of education. Thus, the fundamental linguistic subject matter of a foreign language may be organized into three parts: Elementary (Levels I and II), Intermediate (Levels III and IV) and Advanced (Level V, Advanced Placement). As for the rate of acquisition, it is usually said to be the amount of foreign language subject matter plus skills that can be acquired by a normal pupil in 1 year of senior high school (at 5 periods per week) and 2 (or 3) years of junior high school (at a smaller number of periods per week). This ratio is, of course, approximate and may vary, depending on the previous knowledge, motivation, ability and maturity of the pupils as well as on the number of periods allotted to foreign language study.

By using the system of levels, confusion is eliminated regarding a pupil's year or grade in school and his stage of advancement in foreign language study (*i.e.* his level). Furthermore, in the event of changes in school organization, only minor rearrangements of subject matter need be made. Organization by levels also makes possible many schemes of level-grade relationships as between junior and senior high schools. In addition, variations can easily be made to provide acceleration for pupils who are highly proficient in foreign languages.

AIMS OF FOREIGN LANGUAGE INSTRUCTION

General Aims

The general aim of instruction in foreign languages is to develop in pupils the skills needed for effective communication in the foreign language.

A concomitant aim is to develop in pupils an understanding of the foreign people, of their country and of their culture.

Specific Aims

Linguistic Aims

1. To understand the foreign language when spoken by a native at normal tempo and on a topic within the pupil's experience.
2. To speak the foreign language on topics within the pupil's experience with sufficient clarity to be understood by a native.

3. To read with direct comprehension material within the pupil's experience.

4. To write in the foreign language on topics within the pupil's experience.

Cultural Aims

1. To develop an enlightened understanding of the foreign people through a study of their contemporary life, their patterns of behavior and their national customs and observances.

2. To acquire specific knowledge regarding the geography, history, economic life and educational and political institutions of the foreign people.

3. To acquire attitudes conducive to intercultural harmony through a study of the contributions of the foreign people to the development of the United States and of world civilization.

4. To develop cultural and esthetic appreciations through a study of the foreign country's art, music, literature, science and contemporary art-forms, such as drama, film, dance and design.

5. To promote growth in the language arts through the development of language consciousness.

PRECEEDING PAGE BLANK NOT FILMED

PART ONE:
THE LEVELS OF FOREIGN LANGUAGE INSTRUCTION

Levels I and II

AIMS FOR LEVEL I

Expected outcomes of the audio-lingual approach integrated with reading and writing activities:

1. Facility in speaking French in everyday situations within the content scope of Level I.

2. The ability to understand the French language when spoken at normal speed on subjects within the content scope of Level I.

3. The ability to read in French, with direct comprehension, what has been mastered audio-lingually.

4. The ability to copy in writing and to write from dictation French that has been heard, spoken and read.

5. The acquisition of an introductory knowledge regarding the life and customs of the French people.

AIMS FOR LEVEL II

Expected outcomes of an audio-lingual approach integrated with reading and writing activities:

1. The ability to speak French with reasonable fluency on topics within the content scope of Levels I and II. This ability is demonstrated by immediate and appropriate responses in French to questions, cues and other stimuli, by the ability to ask appropriate questions and to make meaningful statements in French.

2. The ability to comprehend the French language directly when spoken by a native on topics within the scope of Levels I and II. Such comprehension is demonstrated by immediate and appropriate actions, or by appropriate verbal or written responses in French.

3. The ability to read with direct comprehension both known and new material on topics within the scope of Levels I and II. This ability is demonstrated by correct phrasing, stress and intonation in oral reading and, in silent reading, by appropriate verbal or written responses in French, to content questions or other comprehension checks.

4. The ability to write in French what has been heard, spoken and read, within the scope of Levels I and II. This ability is demonstrated in writing memorized dialogues, dictations, cued responses, answers to questions, and directed compositions.

5. The acquisition of specific knowledge regarding the life, customs and observances of the French people, the geography and climate of their country and cultural islands of these people in the United States.

GUIDING PRINCIPLES, LEVELS I AND II

1. French instruction should be conducted in accordance with psychological principles of learning. Subject matter should be presented in easily assimilable units. Each unit should be suitably motivated. Overlearning and reinforcement should be employed to promote retention of subject matter and mastery of skills.

2. The audio-lingual approach emphasizes language as a means of oral communication; hence there should be maximum use of French at all times by the teacher and pupils. The use of English in the French classroom should be kept to a minimum. Classroom routine* should be conducted in French. English should be used only when necessary; i.e. (a) to give the meaning of highly contrastive structures; (b) to provide cues for recall drill of such structures; (c) to develop and formulate generalizations or rules of grammar; and (d) to give the meaning of words and phrases that cannot be readily defined or explained in French.

3. The sequence of learning French should be: listening, speaking, reading, writing.

4. Pupils should learn the basic sound system of the French language in functional expressions *before* learning to read and write it. This should occur during a "pre-reading phase" of audio-lingual instruction.

5. It is recommended that approximately the first 20 class sessions of Level I be devoted to the pre-reading phase of French instruction. Since the optimum duration of the pre-reading phase cannot be uniformly established for all classes and languages, local decisions by experienced teachers and supervisors will be necessary. Such decisions will take into account the following considerations: (a) the maturity of the pupil, and (b) the particular language being studied. With regard to pupil maturity, the pre-reading phase would tend to be longer in the lower grades and shorter in the higher grades. With regard to a particular language, the pre-reading phase would tend to be longer for languages with Roman alphabets and non-phonetic spelling (French), and shorter for languages with Roman alphabets and phonetic spelling (German, Italian, Spanish). It would also tend to be shorter for languages with non-Roman alphabets (Hebrew, Russian).

***See page 89 for a list of routine classroom occasions which provide opportunities for using French.**

6. Grammar should be learned as structural patterns of language, with a maximum of drill to automatize responses and a minimum of theoretical analysis. It is more important for the pupil to learn French than to learn how to discuss it in English. However, meaning should never be ignored in favor of mechanical drill and rote memorization. Both analysis and analogy should be employed in the learning process.

7. Among the goals of instruction is the development of the ability of *direct* auditory and reading comprehension. This means that translation should be avoided as a teaching procedure.

8. The necessity for intensive ear training and for habit formation in oral expression makes the use of the language laboratory and of classroom electronic equipment an essential part of audio-lingual teaching and learning.

9. Visual aids, such as slides, filmstrips, pictures, charts, models, costumed dolls, *etc.*, should be employed to teach and drill vocabulary and to promote oral production in the French language.

10. The cultural aspect of the study of French should be integrated with the linguistic aspect. Particularly in the early phases, when class time is needed for audio-lingual drill, emphasis should be on the language itself as a cultural manifestation. However, in order to insure common learnings of basic cultural data and insights, specific cultural topics are prescribed.

DEVELOPING THE LANGUAGE SKILLS, LEVELS I AND II

The methods to be used by the teacher in audio-lingual instruction are determined by the aims and guiding principles previously set forth. Similarly, all classroom activities must be planned and carried out in such a way as to promote these aims and principles. Although the teaching suggestions below are listed separately under the four skills which constitute language competence, this is only a procedural convenience and is by no means intended to suggest that these skills are separate entities. On the contrary, language learning is an organic process in which each skill is dependent upon and reinforces the other. Auditory comprehension, for example, involves listening, understanding and, usually, responding by word or deed; hence, the linked concept, "audio-lingual" skill. Whether the components of this skill are taught and learned simultaneously or sequentially, they are always interactive and interdependent.

Ear Training

In learning French, the listening experience precedes understanding and speaking. When the speech sounds that strike the pupil's ears are directly linked in his mind with meaning, the pupil may be said to comprehend audially what is being spoken. It is the teacher's function to establish this direct linkage of sound and meaning by constant and repeated exposure of the pupil to the sound of French in the form of functionally used basic speech patterns.

The voice which the beginning pupil will hear is most often that of the teacher. Listening to the teacher pronounce phrases and speak or read aloud in French, with clarity, distinct enunciation, appropriate facial expressions, and with gestures, should induce the pupil to concentrate on sounds, intonation, stress and meaning. The teacher should gradually increase the listening experiences of his pupils by the use of discs or tapes in the classroom or in the language laboratory, where the pupils can be isolated from listening to their classmates' mistakes. French films and radio and television programs also provide valuable ear training when purposefully integrated with class work.

To develop auditory comprehension the pupil must be trained to listen attentively and with discrimination. His ability to listen attentively depends largely on motivation; his ability to listen with discrimination depends on knowing what to listen for and intensive practice in guided listening. Curiosity and the novelty of learning a foreign language may be the initial motivation for listening, but these may soon wane unless a stronger motivation is established. Such motivation depends on (a) the intrinsic interest of what the pupil is listening to; (b) its pertinence to his experience; (c) his conscious awareness of the purpose of the listening; (d) precise instructions as to what to listen for; and (e) gratification resulting from the success of the listening, *i.e.*, comprehension.

In preparing materials and planning activities designed to provide ear training, the teacher should be guided by the following principles:

1. The spoken subject matter should have intrinsic interest and should be related to present or potential student experience.

2. Listening should be followed by oral reproduction or responses so that the student comes to realize as a matter of direct personal experience that accurate oral reproduction depends in the first instance on accurate listening and understanding.

3. To insure that students know what to listen for, the teacher should provide suitable motivation, based on content, before the first listening. After the first listening, there should be an analysis only of those sounds and structures which have caused comprehension difficulties. Repeated listening thereafter will fortify the sound-meaning linkage necessary for proper ear training.

4. A comprehension check should follow the listening experience. To be valid in audio-lingual instruction, the comprehension check

should operate exclusively in French. Translation into English will defeat the aim of achieving direct comprehension.

Speaking

As already indicated, the ability to speak French is developed concurrently with the ability to listen with auditory discrimination and comprehension. A pupil must be able to hear and understand before he can be trained to imitate what has been spoken. Effective oral communication in a given language depends on the ability to produce rapidly the characteristic sounds and intonation of that language; in other words, the ability to pronounce correctly and without undue hesitation the normal structural patterns of the language. Acquiring this ability is essentially a matter of habit formation, which implies intensive drill.

From a practical point of view, the development of good pronunciation by the pupil depends on the good pronunciation of the teacher and on the teacher's constant insistence on accurate repetition. Until basic habits of speech production have been established through guided practice with the teacher, it is advisable not to use recorded native speech for mimicry drill. Recorded speech can never adequately replace the live example of the teacher because it offers no visible clues to articulation and does not react to pupil errors. The key, therefore, to accurate pronunciation and intonation is teacher-guided imitation and repetition. Beginning with repetition of whole units of oral expression, oral skill is gradually expanded through repetitive drill designed to give the pupil habitual control of basic forms and structures and the ability to vary and transform them automatically, as required.

Speech can be analyzed into articulation, stress, intonation, *etc.*, but to the beginning pupil, after being trained to listen and understand, speech appears as a continuum of meaningful sounds, and it should be learned as such. Analysis should be confined to remedial purposes and employed only when necessary. No amount of theory as to how speech is produced can replace guided practice in actually producing it. The fact that one learns to speak by speaking is not merely a truism; in audio-lingual instruction it is an inescapable imperative.

In preparing materials and planning activities to teach pronunciation and speaking, the teacher should be guided by the following principles:

1. After initial hearing and understanding, repeated mimicry to the point of automatic recall represents the first stage of learning to

speak the foreign language; hence the importance of memorizing dialogues, conversations, action series and responses.

2. At this stage, frequent choral recitation will overcome shyness and maximize participation. Language laboratory techniques may be used for mimicry drill but only to fortify what has been previously learned by guided imitation of the teacher. Speech analysis should be used for eliminating inaccuracies of oral production that do not yield to repeated attempts at imitation.

3. Development of speaking facility follows as the result of growth in articulatory control of word-structure patterns. Such control is achieved through various types of word and structure drills; *e.g.*, substitution, replacement, cued responses, variation, transformation, directed conversation, and independent responses.

Reading

After mastering the basic auditory and vocal skills in the ways described above, the pupil will have reached a state of "reading readiness" in regard to matter previously heard and spoken. Visual interference or blockage due to sound-spelling differences between English and the foreign language will generally be minimized as a result of pre-reading, audio-lingual instruction. Furthermore, just as there is an interdependence between understanding and speaking, there is a similar interdependence between reading and writing, so that practice in writing (*e.g.*, copying, dictation, *etc.*) will facilitate the visual recognition of printed words which is essential for fluent reading.

The transition to the reading of new material can begin in the same sequence as posited in the guiding principles for the learning of language in general; namely: (a) *listening* (oral reading or paraphrase by the teacher); (b) *speaking* (oral repetition by pupils; answers to questions); (c) *reading* (first chorally, then individually); and (d) *writing* (completions or whole-sentence answers to content questions).

INTENSIVE READING. Fluency in reading is dependent on quick recognition and comprehension of printed words and structure patterns. Such recognition will facilitate the rhythmic progression of lateral eye movements which is characteristic of fluent reading with comprehension. Failure to recognize these patterns results in pauses and regressive eye movements which are symptomatic of decoding or translating processes and hence the direct antithesis of fluent reading. In view of these factors, teaching the reading of new material should begin with advance clearance of possible blocks to pronunciation and comprehension; that is, with the study of the pronunciation and meanings of new words and new or complex syntactical items. This should be done by the teacher during his first reading or paraphrase and, ideally, should be conducted entirely in French (*i.e.*, by means of synonyms, antonyms, examples, definitions and simplified restatement). These items should be written on the board, explained and pronounced by the teacher, and then repeated chorally by the class to insure correct pronunciation in subsequent individual reading and responses. Not until this advance clearance of blocks has been accomplished can pupils be expected to read new material with fluency and comprehension.

The following steps are suggested for the intensive reading lesson:

1. After initial motivation, the teacher paraphrases or reads the passage, in whole or in part, asking questions in the foreign language to check comprehension. To insure attention, books are closed during this first step.

2. As new words or phrases are encountered, they are listed on the board and their meanings taught by means of synonyms, antonyms, examples, definitions, cognates, word analysis, contextual inference, *etc.* The teacher leads the class in choral pronunciation of the listed items.

3. Books are opened and the teacher reads a part of the passage orally, with suitable expression and dramatic effect. He points out the new items on the board as he comes to them in the course of his reading. He then leads the class in choral reading of the same selection.

4. If the content is simple, the teacher may then immediately call on individual pupils to read the same selection orally. Otherwise, the class first reads the selection silently and the teacher asks comprehension questions before requiring individual oral reading.

5. The entire passage or story is then read in phases, alternating choral, silent, and individual oral reading. If the reading passage is lengthy, selected parts of it may be covered by silent reading only, according to the procedure explained below under "Silent Reading."

6. The teacher, or selected pupils, writes questions and/or comprehension exercises on the board, the answers to which will form a summary of the entire passage or story. If the passage or story is long, a prepared question-slip can be given to a pupil at the end of each phase of the reading so that all questions and answers will be on the board by the time the entire passage has been completed.

SILENT READING. At a later stage, extensive silent reading of new material should be practiced for rapid grasp of content and greater extent of coverage. In silent reading, pupils should be trained in techniques of inference from cognates, word analysis and context (the "intelligent guess"). Also appropriate at this point is instruction in the discriminative use of end vocabularies and of the bilingual dictionary. Silent reading should be carefully controlled to avoid superficial skimming of the printed text. A recommended procedure is the following: after initial motivation, the teacher writes on the board (a) the page and line limits of the selection to be read; (b) the time allowed for completing the reading; (c) clues to clearance of comprehension blocks; and (d) key questions to guide the reading and permit self-checking of comprehension. While the pupils read silently, the teacher circulates around the room to render individual assistance. An oral summary based on the key questions, or a written comprehension quiz concludes the silent reading lesson. Silent reading may also be combined with intensive reading, especially in lengthy reading passages.

SUPPLEMENTARY READING. Supplementary reading in French may be started in Level II and continued at every level thereafter. In the beginning, only selections keyed to the textbook, or "plateau" readers on the second level, preferably with marginal vocabulary, should be used. Readers with high density of new vocabulary and structures should be avoided during the early levels. It is also advisable to avoid the use of bilingual readers, *i.e.*, those with alternate pages carrying a complete translation of the foreign text. The temptation to read only the English is too great for most pupils.

Outside reading in English is justifiable in foreign language study because it enables pupils to explore foreign cultural backgrounds some years before they can achieve sufficient mastery in reading French on a level comparable to the interest and maturity of their English reading. It will therefore help to maintain interest in the study of French, contribute to the aim of cultural enrichment and provide correlation with other subject areas (English, Social Studies, etc.). Supplementary reading in English will also enable the teacher to plan a regular schedule of homework assignments during the pre-reading phase of audio-lingual instruction. However, this type of reading is of minor importance linguistically because one obviously does not learn to read French by reading English.

An adequate supplementary reading program would require the following: (a) provision of a library devoted to foreign languages; (b) a generous stock of books, newspapers and magazines, both in English and in French, with several duplicates of each title, and including prose, fiction, poetry, drama, travel, biography, science, history, sports, *etc.*; and (c) annotated reading lists classified by levels.

A recommended procedure is the following: (a) pupils consult the reading lists for their particular level and record their choices on slips; (b) each pupil reads to the class the description of his chosen book and gives a reason for his choice; (c) the teacher sets up a schedule of dates for reports, and supplies the class with mimeographed outlines to be filled in by the pupils (see p. 138 for a suggested outline); (d) interim reports may be given to check on progress and to maintain interest; (e) reports may be oral or written and should follow the outline supplied by the teacher; (f) one report per day can be taken up in the first few minutes of the lesson. *Caution:* not more than twenty minutes per week should be taken for such reports.

The following is a recapitulation of the principles to be observed by the teacher in planning activities to promote reading skill and in selecting or preparing reading materials:

1. Reading readiness is reached at the end of the pre-reading phase of audio-lingual instruction; *i.e.*, after the pupils have mastered the basic sound-structure patterns of French. In the beginning, pupils should read only what they have learned to understand and to pronounce.

2. The transition to the reading of new material should be through intensive reading instruction and should follow the learning sequence of listening and repeating before reading. Blocks to comprehension and fluency should be cleared up before the reading proper begins.

3. Silent reading for quick grasp of content should be systematically practiced in addition to intensive reading. Definite timing, comprehension clues and content questions provide the necessary controls.

4. Supplementary reading, preferably in French, requires graded reading matter on about the same level that pupils have attained through audio-lingual practice and intensive reading.

5. Reading matter should have intrinsic interest, cultural value, and should correspond to pupil experience, real or potential.

Writing

The skills of direct comprehension in listening to and in reading French are reinforced by writing what has been heard and seen. Similarly, the correct writing of what the pupil can pronounce may act as a reinforcement of speaking skill, especially for visual-minded pupils. However, the frequent disparity between sounds and the different ways in which they can be spelled, not only within the French language, but as contrasted with English, make it advisable to postpone systematic practice in writing until the pre-reading phase of audio-lingual instruction has been completed; *i.e.* soon after the pupils have been introduced to reading. However, a limited amount of writing in French during the pre-reading phase of instruction may be introduced. Such writing activities are to be treated as a part of word study and may include labeling or the printing of titles or captions. This may be done on outline maps, pictures of objects in a room, color charts, pictures of members of the family, animals, flowers and trees, floor plans, furniture, *etc.* Compiling a picture dictionary is also a valuable means of vocabulary learning. Activities of this type are designed to promote "writing readiness" and are suitable in Level I as a prelude to imitative writing, especially for younger children.

IMITATIVE WRITING. When first introduced systematically, writing should be practiced with subject matter which the pupil has already mastered audio-lingually and experienced visually through reading. Such writing is termed "imitative writing" and consists of copying memorized or familiar material. Imitative writing should be practiced frequently, using a few key sentences taken from a dialogue, or other material, a lesson or two previous to the one currently being learned. Writing memorized or familiar material from dictation is a more complex form of practice which, at this stage, should be done only with material that has first been practiced by copying. New material should be avoided, since the aim is not to have the pupils synthesize the spelling haphazardly, but rather to achieve automatic accuracy in reproducing the sound-spelling patterns of French. Using complete phrase or sentence units in coherent context will prevent imitative writing from becoming a mechanical exercise devoid of meaning.

DICTATION. A further variation of imitative writing would extend to the copying and, later, writing from dictation, of already memorized dialogues, dialogue adaptations, drills and rhymes or songs. A transition from imitative writing to dictation is "spot dictation," in which the teacher reads an entire sentence which the pupil sees on his practice sheet, but with one word missing, which he supplies in writing. After reading has been introduced, short selections from a reading passage may be used for copying practice and for subsequent writing from dictation. For dictation purposes, the passage should consist of a few lines in context, carefully screened to eliminate unfamiliar vocabulary and structures. Where such screening would disrupt the context, the teacher should write the unfamiliar items on the board for the pupils to copy.

When planning a schedule of dictations, the teacher should keep the following in mind: (a) dictation should be given at regular and frequent intervals as a reinforcement of auditory comprehension, as an aid to retention, as a review, and as a diagnosis of errors; (b) the passage selected should be closely related to the particular structural point, idiom, or pronunciation topic being taught or reviewed; (c) the time element should be carefully controlled so that dictation is only part of a larger language learning unit and not an end in itself; (d) the same dictation may be given later for re-teaching or testing;

(e) the pupil should keep dictations in a notebook so that he will have a record of his errors and corrections to be reviewed before the next dictation; (f) gifted pupils or native speakers should be trained to give dictations and conduct correction work; (g) recorded dictations may also be used for dictation practice.

A suggested procedure for administering dictation is: (a) the teacher selects a reliable pupil to write his dictation on the rear board; (b) before the first reading, the teacher introduces the passage with a brief motivating comment; (c) he reads the entire passage at normal tempo while the pupils listen; (d) at the second reading, the teacher reads the passage in breath groups, giving punctuation in the foreign language, while the pupils write; choral repetition may ensue at this point before the pupils write; (e) a third reading follows at normal tempo while pupils proofread their work, correcting errors and filling in omissions; (f) pupils may then exchange papers for correction; (g) the class volunteers suggestions for correcting the work at the rear board; (h) corrections are made by the class secretary and the entire corrected passage serves as a model for the corrections being made by the class; (i) a final critique summarizes the most common errors and the techniques for avoiding them in future written work.

GUIDED WRITING. After the basic sound-spelling patterns of the foreign language have been mastered through imitative writing and dictation, practice in writing short completions or answers may be started. Since this intermediate phase in the development of writing skill consists of short, written responses guided by the teacher, such writing practice is termed "guided writing." Included in this type of writing are (a) completions of statements based on dialogues; (b) completions of pattern drills; (c) answers to dialogue questions; and (d) answers to reading-comprehension questions. Careful grading of all these forms of writing stimuli is necessary to keep the written responses on the same level which the pupils have attained audio-lingually and visually. Progression in difficulty should be gradual so as to minimize errors.

CONTROLLED WRITING. A subsequent stage of writing practice begins with the writing of directed dialogue; *i.e.* the teacher instructs the pupils, either in English or in French, to write what they would say or ask or do in a given dialogue situation. Accurately written responses of this type depend on previously acquired facility gained through transformation and substitution drills. Since the written responses are controlled by the teacher's instructions relative to dialogue variation, this type of writing practice is called "controlled writing." Similar transformation of dialogue material controlled by the teacher, includes the writing of dictated dialogue with tense or person changes. After basic reading skills have been established, further controlled writing can be done by rewriting a narrative passage in dialogue form, or vice versa. Rewriting a dialogue or reading passage in the form of a letter represents a more advanced type of controlled writing. The culminating stage of controlled writing is reached with the writing of a summary, entirely in the foreign language, either of a dialogue or of a reading passage. The summary may first be done orally, with oral or written cues supplied by the teacher. Written cues or a phrase outline on the board will then control the final summary.

The following is a summary of the principles to be observed by the teacher in planning and carrying out a systematic program to develop writing skills:

1. The aim of writing practice is to achieve automatic accuracy in reproducing in written form the sound-spelling patterns of the French language.

2. Systematic practice in writing French begins after the pre-reading phase of language learning. During the pre-reading phase, a program of writing or printing which leads to "writing readiness" may accompany word study. Activities leading to "writing readiness" consist chiefly of labeling pictures, charts and maps, and of compiling picture dictionaries.

3. Development of writing skill progresses from simple to increasingly complex forms of writing practice on the principle of "minimal increment"; *i.e.*, the addition of one new feature at a time to reduce possibilities of error.

4. After "writing readiness" activities, the simplest forms of French writing practice are copying and writing from dictation of already memorized or familiar material; *i.e.*, "imitative writing."

5. Dictation of familiar material should be a part of every language learning unit. Passages for dictation should be keyed to the level of audio-lingual and reading mastery already attained by pupils.

6. Next in order of complexity after imitative writing is practice in "guided writing" of short completions or answers. Written responses expected of pupils should not exceed levels already attained.

7. "Controlled writing" begins with the writing of dialogues and progresses to the writing of dialogue adaptations and pattern drills. More advanced forms of controlled writing include changes of form from narrative to dialogue and vice versa. The writing of cued summaries is the final phase that leads to directed composition.

PATTERNS FOR DRILL

Constructing and Using Pattern Drills

Pattern practice is essentially "the learning of language structure through the repetition of utterances in which the patterns (of sound, order, form and choice) are either identical or have only small and consistent differences." (Politzer: see *Bibliography*). With many repetitions and manipulations of acceptable, meaningful utterances drawn from the basic dialogues, pupils perceive the pattern and begin to automatize it. Learning is carried on through the language; grammatical analysis gives way to learning by analogy; class time is devoted almost entirely to the building of language habits instead of the development of language rules.

Politzer identifies a pattern or structure as "the common element of different sentences or phrases which have the same *structural* meaning." A single sentence, clause or phrase in the foreign language is not a pattern in itself but an example of a pattern. The pattern gives the grammatical relationships; the structural meaning remains the same even when lexical items in the utterance are replaced. In the utterance ***Ce garçon s'appelle Robert,*** we may substitute ***ce jeune homme, cet homme, cet étudiant, cet élève,*** etc., for ***ce garçon*** and/or we may substitute ***René, Joseph, Louis,*** etc., for ***Robert*** without altering the basic structural meaning or the grammatical relationships. The many new responses created from the original pattern example will help to develop an automatic response to the overall pattern which has remained constant.

Pattern example: ***Ce garçon s'appelle Robert.***

Substitution 1.	***Cet élève***	
Substitution 2.		***René***
Substitution 3.	***Ce jeune homme***	
Substitution 4.		***Joseph***
Substitution 5.	***Cet homme***	
Substitution 6.		***Jean***
Substitution 7.	***Cet étudiant***	

The pattern example *Ce garçon s'appelle Robert* may be called a frame with three slots.

Slot 1	Slot 2	Slot 3
Ce garçon	***s'appelle***	***Robert***

In the substitution drill outlined above (a progressive substitution), slots one and three are replaced alternately. Earlier drills with the pattern example would have comprised a series of substitutions with slot one, followed by a series of substitutions with slot three and culminating with the progressive substitution.

Pedagogical Values of Pattern Drills

1. Many repetitions and manipulations of authentic patterns of speech enable students to automatize responses more rapidly.

2. Emphasis upon analogy through foreign language patterns presented and practiced audio-lingually eliminates obstructive features of grammatical dissection and formal terminology.

3. Students are made to produce correct utterances from authentic models; they do not construct or create utterances of their own.

4. Correction is immediate.

Developing Pattern Drills

Many recent foreign language textbooks include in the pupil edition and/or in the teacher's manual a variety of pattern drills. Until such texts are adopted uniformly, it will be necessary for the teacher to adapt a traditional text, developing patterns as examples from text material. The following suggestions may be useful in the selection of pattern examples and in the development of pattern drills.

1. The model sentence should come wholly or in large part from the dialogue or text material.

2. Select for extensive drill those frames which differ most widely from the native language in sound, order or form.

3. Drill one structure at a time.

4. Employ sufficient practice for mastery of the structure being drilled.

Conducting Pattern Drills

1. The drills are to be introduced and conducted orally without reference to the written symbol.

2. Several choral repetitions of pattern models and variants (pattern examples with appropriate changes) are made.

3. Specific instruction—in English if necessary—must be given to pupils on the change to be made and the way to make it.

4. After a sufficient number of complete repetitions, the teacher's cue is followed by choral, group and individual responses.

5. The tempo should be rapid, encouraging immediate responses and discouraging analysis or translation.

6. A grammatical generalization may be given after the drill is completed.

Dialogues and Related Drills

An analysis of a suggested unit for Level I which includes a dialogue and a series of related drills will provide concrete suggestions for the development of suitable classroom activities.

The basic dialogue is the "core" of the unit. "It is important for drills to be related to actual situations that may be encountered in the country or countries where the language is spoken. The relationship between the structural patterns and real situations is best determined through the medium of the dialogue." (Belasco; see *Bibliography*)

1. The dialogue should be relatively short, consisting of no more than eight lines.

2. No more than two or three roles should be included in a context of situational interest to adolescents.

3. The learning procedure should include:
    a. *Exposition or English Equivalencies*
    Students should be given the English equivalencies of the foreign language utterances to insure comprehension.

    b. *Stage One: Dialogue for Listening*
    Teacher reads complete dialogue at normal speed several times from various parts of the room as pupils listen. Teacher reads each utterance several times as pupils listen.

    c. *Stage Two: Dialogue for Learning*
    Utterances are built up cumulatively, often going from the end of the sentence to the beginning. Pupils repeat in chorus, in groups, by rows and individually.
    The backward build-up for *Jouons chez moi aujourd'hui*, is as follows:

    aujourd'hui
    chez moi aujourd'hui
    Jouons chez moi aujourd'hui.

    d. *Stage Three: Dialogue for Fluency*
    Each utterance is spoken twice by the teacher with enough time allowed between them so the student can repeat.

e. *Stage Four: Dialogue for Comprehension*
Repetition of dialogue as presented in Stage One with different voices (perhaps recorded on tape). Pairs of individual pupils may recite roles of the dialogue.

Suggested Dialogue and Drills, Level I

Suggested Dialogue

Marie 1. *Jouons chez moi aujourd'hui.*
Louise 2. *D'accord. Où demeures-tu?*
Marie 3. *Je demeure avenue Amsterdam numéro cent.*
Louise 4. *C'est loin d'ici?*
Marie 5. *Non, c'est tout près.*
Louise 6. *Alors, allons-y.*

Dialogue Adaptation

The dialogue adaptation helps to personalize the dialogue utterances and assists in the memorization of the various dialogue lines. The structural items and vocabulary of the dialogue are now included in questions to individual pupils, in which they assume their own identities rather than those of *Marie* and *Louise.* In the directed dialogue and relay drills, pupils ask questions of the teacher at the teacher's cue (the simple *Demandez-moi—Demeurez-vous loin d'ici?* before the more complex *Demandez-moi si je demeure loin d'ici.*) Pupils are also directed to ask questions of their classmates *(Demandez à Robert s'il demeure loin d'ici.)*

Explanatory Note: Both the formal *(vous)* and the familiar *(tu)* forms are used in the dialogue and drills presented in this section. The teacher uses the formal *(vous)* form to address the pupil. The pupil uses the familiar *(tu)* form to address a fellow pupil. The pupil uses the formal *(vous)* form to address the teacher.

1. Personalized Conversation

Question-answer practice between teacher and pupil based on the dialogue.

T. *Je demeure loin d'ici. Est-ce que vous demeurez loin d'ici?*
P. *Oui, je demeure loin d'ici.*

2. Relay Drill (Chain Drill)

Question-answer practice begun by the teacher and continued from pupil to pupil.

T. *Je demeure loin d'ici. Est-ce que vous demeurez loin d'ici?*

P. *Oui, je demeure loin d'ici.*
T. *Demandez à Pierre–Est-ce que tu demeures loin d'ici?*
P. *Pierre, est-ce que tu demeures loin d'ici?*
P. *Oui, je demeure loin d'ici.*

3. Directed Dialogue

Question-answer practice between two individuals directed by the teacher.

T. *Demandez-moi–Est-ce que vous demeurez loin d'ici?*
P. *Est-ce que vous demeurez loin d'ici, madame?*
T. *Oui, je demeure loin d'ici.*
T. *Demandez à Marie si elle demeure loin d'ici.*
P. *Marie, est-ce que tu demeures loin d'ici?*
P. *Oui, je demeure loin d'ici.*
T. *Pierre, demandez à Marie si elle demeure loin d'ici.*
P. *Marie, est-ce que tu demeures loin d'ici?*
T. *Marie, répondez-lui que vous demeurez loin d'ici.*
P. *Oui, je demeure loin d'ici.*

Use the same drills with the following:

T. *Je demeure tout près. Vous demeurez tout près, Jean?*
P. *Oui, je demeure tout près.*
T. *Je demeure avenue Amsterdam numéro cent. Où demeurez-vous?*
P. *Je demeure avenue St. Nicholas numéro vingt.*

Structure Drills

1. Repetition Drill

The repetition drill is the basic drill for the presentation of inflectional endings of regular and irregular verbs, new vocabulary and new structural items. Note that complete meaningful utterances are used and that the first and second persons are thoroughly drilled before the third person is presented.

Presentation of Pattern
Followed by Repetition Drill

Demeurer
(Present Tense)

First and Second Persons–Singular, Plural

(This exercise should be practiced until the pattern is learned.)

Teacher:	**Pupil:**
Je demeure tout près.	Repeats each line after the teacher.
Nous demeurons tout près.	
Marie et moi nous demeurons tout près.	
Tu demeures tout près.	
Vous demeurez tout près.	
Marie et toi vous demeurez tout près.	

2. Substitution Drills

In this type of drill the pupils are asked to replace the subject in the model sentence with a different person, number and/or gender. They must then make the proper correlation with the inflectional ending of the verb *demeurer.*

Example: (Person-Number)

Teacher:	Pupil:
Nous demeurons loin d'ici.	*Nous demeurons loin d'ici.*
Je	*Je demeure loin d'ici.*
Tu	*Tu demeures loin d'ici.*
Vous	*Vous demeurez loin d'ici.*
Marie et toi vous	*Marie et toi vous demeurez loin d'ici.*
Nous	*Nous demeurons loin d'ici.*
Marie et moi nous	*Marie et moi nous demeurons loin d'ici.*

Other types of substitution drill involve replacements in one or another slot in a frame.

Example: (Phrase)

Aujourd'hui jouons chez moi.

Teacher cue:	*(à l'école)*
Pupil response:	*Aujourd'hui jouons à l'école.*
Teacher cue:	*(à la bibliothèque)*
Pupil response:	*Aujourd'hui jouons à la bibliothèque.*

The above drills should be used to present the 3rd person, singular and plural, of the verb.

3. Transformation Drills

Transformation drills involve changing models from singular to plural, from plural to singular, from affirmative to negative, from declarative to interrogative, substituting a pronoun for a noun and changing from one tense to another. The student should be told in English if necessary—with models and variants—exactly which changes he will be asked to make.

Examples:

a. Changing Singular to Plural and Vice Versa

Teacher:	Pupil:
Nous demeurons près d'ici.	*Je demeure près d'ici.*
Tu demeures près d'ici.	*Vous demeurez près d'ici.*

b. Changing Noun to Pronoun

Marie demeure loin d'ici.	*Elle demeure loin d'ici.*
Pierre et Jean demeurent près d'ici.	*Ils demeurent près d'ici.*

c. Changing from Affirmative to Negative (after Negative has been taught)

Je demeure à la campagne.	*Je ne demeure pas à la campagne.*
Tu demeures à Paris.	*Tu ne demeures pas à Paris.*
Les élèves demeurent en ville.	*Les élèves ne demeurent pas en ville.*

d. Changing from Declarative to Interrogative

Elle demeure à Paris.	*Demeure-t-elle à Paris?*
Ils demeurent en ville.	*Demeurent-ils en ville?*
Vous demeurez près d'ici.	*Est-ce que vous demeurez près d'ici?*

4. Response Drills

These are drills in which the answers are patterned after the questions and in which the structures and vocabulary of the dialogue can be drilled in a natural situation. The order of questions is from the simple to the complex: a *yes* or *no* response, a choice of items, a cued response and finally a complete answer.

a. Yes-No

Teacher:	Pupil:
Demeurez-vous près d'ici, Marie?	*Oui, je demeure près d'ici.* *Non, je ne demeure pas près d'ici.* *Non, je demeure loin d'ici.*

b. Choice

Demeure-t-il près ou loin d'ici?	*Il demeure près d'ici.* *Il demeure loin d'ici.*

c. Cued

(à la campagne) *Où demeure-t-elle?*	*Elle demeure à la campagne.*
(à Paris) *Où demeurez-vous?*	*Je demeure à Paris.*

d. Complete

Où demeurent-ils?	*Ils demeurent en ville.*

5. Replacement Drill

This drill has been described above as a progressive substitution drill. Two or more slots are replaced in regular order but only one substitution is made at one time. It is a somewhat difficult drill since pupils must listen carefully to the cues for different slots and must make immediate and accurate replacements in the utterance. Several repetitions of this drill are recommended.

Example:

Teacher:	Pupil:
Pierre et Jean demeurent à Paris.	*Pierre et Jean demeurent à Paris.*
Nous	*Nous demeurons à Paris.*
................................*près d'ici.*	*Nous demeurons près d'ici.*
Ils	*Ils demeurent près d'ici.*
...................................*à Paris.*	*Ils demeurent à Paris.*
Pierre et Jean	*Pierre et Jean demeurent à Paris.*

6. Translation Drill

This drill is used only when the foreign language utterance is vastly different from the native language pattern and when the pupil has mastered the vocabulary.

Examples:

Teacher:	Pupil:
Je suis d'accord.	*Je suis d'accord.*
We agree.	*Nous sommes d'accord.*
She agrees.	*Elle est d'accord.*
They agree.	*Ils sont d'accord.*

Vous n'êtes pas d'accord.	*Vous n'êtes pas d'accord.*
They don't agree.	*Ils ne sont pas d'accord.*
She doesn't agree.	*Elle n'est pas d'accord.*
We don't agree.	*Nous ne sommes pas d'accord.*
Jouons chez moi.	*Jouons chez moi.*
Let's play at Mary's.	*Jouons chez Marie.*
Let's study at Peter's.	*Etudions chez Pierre.*
Let's go to Philip's.	*Allons chez Philippe.*
Let's stay at Mary's house.	*Restons chez Marie.*

7. Expansion Drill

In this drill, the original sentence is expanded at each step by the addition of a word or phrase.

Example:

Les enfants demeurent près d'ici.
Les enfants demeurent près d'ici à la Cinquième Avenue.
Les enfants demeurent près d'ici à la Cinquième Avenue, numéro cent.

TEXTBOOK ADAPTATION

At the present time the number of pedagogically suitable "kits" of integrated audio-lingual materials is limited. Although new materials of this type are being published to an increasing extent, and earlier materials are being re-issued in revised editions, they are all in a state of transition and must still be considered experimental. It would be foolhardy to attempt to replace all present textbooks with materials that are still in the experimental stage, even if this were financially possible; but a beginning can be made to a limited extent and on a trial basis. For the most part, however, it will be necessary for the teacher to adapt already available textbooks to the audio-lingual approach.

Fortunately, most of our available textbooks begin with an aural-oral approach and contain dialogues and passages that can easily be adapted to the new program of instruction. Adaptation of the textbook, whether of the old or of the new type, will in any case be necessary, for there is no one-to-one correspondence between the scope and sequence of topics in this bulletin and any presently available textbook or new-type kits.

The adaptation of the beginning lessons of the textbook in the form of daily lesson units is of great importance in order to articulate the content of pre-textbook instruction with subsequent use of the textbook after reading and writing have been introduced. The adaptation may be done by a planning committee of all the teachers of beginning classes in a particular language. Patricia O'Connor *(see Bibliography)* recommends the following procedure for this committee:

1. Determine the number of class periods to be devoted to pretextbook instruction.
2. Using the present bulletin, make a selective inventory of those Level I structures, vocabulary and idioms which can be taught for audio-lingual mastery within the time determined above.
3. Compare this inventory with the beginning lessons of the textbook, and record the lesson and page numbers where the inventory items occur.
4. Select from the textbook those dialogues or basic sentences which illustrate the inventory items, and construct additional basic sentences if necessary.
5. Divide the list of inventory items and basic sentences into one-period presentation units, using the section of this bulletin entitled *Patterns for Drill* as a model.
6. Provide for recurrence of inventory items in the presentation units, and draw up review units after every few presentation units.
7. Determine appropriate audio-lingual methods for each presentation unit, using as a model the sections of this syllabus entitled *Developing the Language Skills, Levels I and II.*
8. Prepare a final teaching script for each daily unit to be presented during the entire period of pre-textbook instruction.

USE OF THE TAPE RECORDER

Audio-lingual procedures call for specific use of audio aids. Teachers will, of course, adapt these aids to the particular needs of their classes. The most important classroom audio aid is the tape recorder. Some suggestions for using the recorder are:

1. Basic dialogues, vocabulary, and structures may be recorded for presentation and for drill. The script should be spaced to allow enough time for pupil repetition or response. Such a drill device can be used again and again.
2. Music may be recorded in advance to accompany songs.
3. Pupils' speech should be taped at various stages for recording progress and for diagnosing needs for further drill and correction.
4. Stories based on previous learnings may be recorded for purposes of testing comprehension.
5. Material relevant to the course of study may be taped in advance and used in the classroom (*e.g.* WNYE programs).

6. For further suggestions regarding taped materials, see the section entitled *The Language Laboratory*, pp. 196-208.

7. The use of taped material should be limited generally to short periods (10 to 15 minutes).

Preparation of Tapes by Teachers

Operation of the tape recorder requires practice by the teacher. Help is available in every school to aid teachers not familiar with the operation of the tape recorder.

1. Making the First Tape

a. Learn the mechanics of operating the recorder.
b. Have a prepared script, such as the basic dialogue or review story of the unit.
c. The recorded speech must be at normal speed.
d. Read the script and then play back the tape and listen to your voice. Your voice will sound strange to you, particularly if you have never heard it on a recording.
e. You may need to experiment with tone and volume control. Since the recordings on tapes are easily erased, the same tape may be used many times for practice until you master the techniques and get the results you need.

2. Other Suggestions for Preparing Tapes

a. In taping a song for the first time, arrange for the assistance of the music department.
b. In taping pattern drills, provide space (pauses) on the tape sufficient for pupil practice of each model expression.
c. Taping a variety of voices, male and female, is recommended in ear training so that the pupil does not become accustomed to hearing only one voice and to comprehending only when he hears that voice.

HOMEWORK

A planned schedule of definite homework assignments from the very beginning of the French course is essential to inculcate proper study habits and to reinforce habits of pronunciation acquired during the first weeks of instruction. Consequently, during the pre-textbook phase, homework assignments should be oral and should be based only on material the pronunciation, rhythm and intonation of which have been firmly established under teacher guidance in the classroom. Only what has been mastered orally in class should be assigned for home practice. Ideally, this would entail the provision of individual "take-home" recordings which are supplied by many publishers of basic textbooks and of so-called "integrated language programs" which include sets of tapes and/or recordings to accompany the audio-lingual textbook.

If individual take-home records are not available, it is advisable, during the first few weeks of the pre-textbook phase, to plan area and background assignments in English. Brief reports of these assignments can be given, one per day, at the beginning of the class period. Suitable topics are:

1. Orientation discussions by pupils with their parents (What are our present-day individual and national needs in foreign languages? Why are reading and writing postponed in favor of audio-lingual practice? *etc., etc.)*
2. Values of the study of French (cultural, vocational)
3. Cultural geography of France
4. French ethnic and language islands in the community and in the United States
5. Exports and imports between France and the United States
6. United States relations with France (political, cultural)
7. Contributions of the French nation to the civilization of the United States and of the world
8. French literary masterpieces in English translation
9. Musical masterpieces by French composers
10. French celebrities in art, science, industry and politics
11. French influences in the community (dress, customs, films, shops, newspapers, radio programs, cultural organizations)
12. Famous French actors and actresses

When the "writing readiness" program is instituted, homework possibilities are increased. Suitable assignments at this stage are:

1. Filling in mimeographed outline maps
2. Labeling news and magazine clippings to illustrate vocabulary learned in class
3. Compiling a picture dictionary
4. Drawing sketches to illustrate the topic of a dialogue which pupils have learned and which they can then describe in class in French
5. Making a color chart labeled in French

6. Drawing a floor plan of the classroom or of the home, labeling rooms, furniture, *etc.*
7. Drawing and labeling a costume chart
8. Making a calendar with the names of the days and months in French
9. Listing and illustrating a menu in French
10. Pasting coins or stamps on a chart and labeling their names and denominations
11. Drawing up an itinerary of a projected trip to France
12. Drawing or clipping a picture of a common school or household appliance, or of a vehicle, giving its French name and labeling its parts in French
13. Making a dummy passport, with the pupil's picture and requisite data
14. Making a drawing of the human figure and labeling the parts of the body in French

When reading is introduced, homework assignments may be given for the reading of dialogues, of selected reading passages, and of controlled or original dialogues or skits. In the beginning stages of writing instruction, assignments will include copying of selected material that has been mastered audio-lingually and visually. This will be followed by written homework involving pattern drills, variations, substitutions, transformations and complete answers to dialogue and to reading comprehension questions. Assignment of selected textbook exercises will become a regular feature of homework after reading and writing have been introduced.

The general principles to be observed in planning and assigning homework are:

1. Homework should be based on what has been learned in class.
2. Oral practice of the assignment in class should always precede work that the pupils are to do at home.
3. Homework should be properly motivated and precise directions given as to the extent of the work and the operations to be performed.
4. The assignment should not be too complex or too lengthy.
5. Provision should be made for individual differences; *i.e.* an extra amount, or a more difficult exercise, should be made optional for extra credit.
6. Correction of homework under teacher supervision should follow regularly after each assignment.

THE TEACHING OF CULTURE

INTRODUCTION. Culture is a many-faceted study that embraces the social sciences, anthropology, and the arts. Aspects of culture treated by the social sciences are chiefly history, geography, economics and politics. Anthropology, or the science of human behavior, studies a much broader field which includes the whole cultural environment of a linguistic area; *e.g.* social organization, ethnic characteristics, modes of behavior, education, customs, folkways, value systems, *etc.* Pertinent to the arts are the study of literature, music, dance, sculpture, architecture, *etc.* Considering its many ramifications, the field of cultural study is so vast that it presents a problem of selection and time scheduling to the foreign language teacher, whose main concern must be the teaching of the foreign language itself.

Attempting to superimpose a complete course in French culture upon the time-consuming business of teaching French is obviously impossible within the time allotted. Selecting a few random topics of culture such as writers, musicians, scientists, statesmen, *etc.*, is also unsatisfactory, for this generally leads to fragmentary knowledge. However, if we follow the suggestion of Politzer (see *Bibliography),* and define culture as the totality of the ways of life of a language community, and if we view language as the essential medium for its expression, then we affirm the identity between language and culture which makes teaching the one tantamount to teaching the other. In other words, we can teach the foreign culture *in* and *through* the foreign language itself. By integrating language with culture, French teachers may rest assured that in teaching the French language, they will *ipso facto* be teaching French culture; moreover, they will be teaching an aspect of culture which lies within their special province and which, usually, is not taught by teachers of related subjects, *e.g.* social studies.

LANGUAGE AS CULTURE. From the point of view of language as culture, the cultural subject matter to be taught is contained in the basic textbook or in the materials of instruction. The dialogues learned during the pre-textbook phase contain cultural data which are integral with language. For example, an inevitable concomitant of teaching the forms of address is teaching the social customs and situations which determine the use of one form rather than another. The very rules for using the forms of address afford cultural insights as to the psychology of the foreign people, their attitudes of respect for elders and strangers, their sensitivity to nuances of speech reflecting family relationships, degrees of intimacy, and differences of age and of social status. All of these insights represent cultural data which are taught integrally with linguistic skills.

CULTURE IN THE PRE-READING PHASE. In order to teach culture in terms of insights into the ways of life of the foreign people as reflected in their everyday speech, the teacher should make an inventory of culture-laden structures, vocabulary, idioms, proverbs, sayings, *etc.* which occur in the lessons to be covered audio-lingually during the pre-reading phase. After each such item, the teacher should note its cultural implications, as was done above with the forms of address. The list of linguistic-cultural topics so derived, furnishes the cultural subject matter to be taught and tested during the pre-reading phase. Most of the following topics suggested to the teacher have been abstracted from a cultural inventory by Nelson Brooks ***(see Bibliography).***

Linguistic-Cultural Topics

1. forms of address
2. greetings and farewells
3. polite phrases
4. intonation and meaning
5. use of expletives
6. levels of speech
7. the number system
8. cognates and loan-words
9. word formation
10. proverbs and sayings
11. rhymes, jingles and songs
12. classroom expressions
13. formulas for introductions
14. phrases used in telephoning

No attempt has been made to apply these topics to any particular textbook. Each teacher will adapt these suggested topics to the textbook or materials being used. Only those topics which actually occur in the teacher's own inventory should be taken up during the pre-reading phase. Topics should be treated in their natural dialogue context. Cultural contrasts and comparisons should be brought out by reference to pupils' experiences. To avoid excessive explanations in English, appropriate responses in French and appropriate actions and behavior should be the criteria for judging whether pupils have learned, in a functional sense, the linguistic-cultural implications of a dialogue situation. Whenever possible, the teacher should make use of audio-visual aids keyed to the textbook or teaching materials; *e.g.* disc- or tape-recorded dialogues accompanied by slides or filmstrips, and sound-films providing an authentic cultural background to French speech.

CULTURE IN READING AND WRITING READINESS ACTIVITIES. As was indicated in previous sections of this bulletin, a certain amount of reading in English, and of writing in either English or in French, would be done during the pre-reading phase of instruction. Reading and writing, at this early stage, were referred to as "reading readiness" and "writing readiness" activities. It was recommended that these activities should not be overemphasized at the expense of language learning practice.

One of the principal values of these activities is that they permit the exploration of cultural backgrounds beyond the strictly linguistic-cultural topics suggested above. Outside reading in English, for example, could conceivably range over the entire gamut of French culture, limited only by the time available and the maturity of the pupil. Map-making could tie in with geography and travel; making a calendar, with holidays and festivals; drawing and labeling an anatomical chart, with physical exercise and health; drawing a costume picture, with native garb and contrasts in dress and grooming; *etc.*

In planning and assigning such activities and projects, economy of time should be a guiding principle. It is neither necessary nor advisable, at this stage, to treat these topics exhaustively. The systematic study of culture need not begin until later, when it can be done entirely in French via a cultural reader.

For detailed suggestions as to projects and activities during the pre-reading phase, see the preceding sections entitled *Supplementary Reading,* p. 15, *Writing,* page 16; and *Homework,* page 30.

CULTURE INTEGRATED WITH READING AND WRITING. In the second half of Level I, after reading and writing have been introduced, the range of cultural topics will be widened to include some which are not strictly of the linguistic-cultural type given above. These cultural topics will still inevitably retain linguistic overtones, but increasing emphasis will be placed on the situations and content of dialogues and reading material. In many up-to-date foreign language textbooks for secondary schools, this content deals with features of everyday life in the foreign country in situations comparable to those which confront American youngsters of high school age. Again the teacher is cautioned not to engage in an exhaustive treatment of culture topics. Only those which occur in the textbook being used should be taken up.

In addition to the broad cultural insights and appreciations afforded by the foregoing cultural topics, both linguistic and situational, specific cultural data for Levels I and II are listed under the *Content and Scope* for these levels (pp. 53-59; 72-74). This is done to provide a body of common learnings dealing with French culture for all pupils in Levels I and II, no matter in which division or grade they happen to be. Similarly, cultural data for subsequent levels are given under *Content and Scope* in each level.

THE TEACHING OF CULTURE IN LEVEL II. The same general principles already established for the teaching of culture in the various stages of Level I should govern the theory and practice of teaching culture in Level II. Topics already begun may now be resumed, but previously acquired knowledge and insights should be rounded out and enriched. Culture topics or cultural lessons in the textbook should be taken up or elaborated when they become pertinent as a result of pupils' interests, observations and experiences.

In addition, some of the previously treated topics which may have been omitted can now be taken up if they occur in the lessons of Level II. As previously stated, cultural topics are listed under *Content and Scope,* Levels I and II, pp. 53-59; 72-74. These should serve as a checklist for the teacher to determine which topics have been omitted. However, whether the topic is old or new, its treatment should be integrated with the teaching of the French language, should emphasize features of everyday life in France and, above all, should aim at the acquisition of insights and appreciations rather than an agglomeration of miscellaneous facts. It may be reasonably assumed that by the end of Levels I and II, pupils will have acquired in the ways suggested above, an experience-based, functional body of knowledge, insights and appreciations that fulfill the cultural aims posited for these levels.

Below is a summary of the principles and practices to be observed by the teacher in planning and teaching the program of cultural study:

1. Language is the essential medium by which the members of a speech community express the whole complex of their ways of life, which constitutes their culture.

2. The study of culture, therefore, is to be viewed from the perspective of everyday life in the foreign speech community in situations comparable to those which confront American pupils.

3. The aim of cultural study is to acquire understanding, insights, attitudes and appreciations rather than encyclopedic information.

4. Since language is fraught with cultural meanings, the approach to the study of culture should be through the foreign language, *i.e.* the cultural implications of linguistic elements.

5. As far as possible, culture should be taught in the French language as a concomitant of teaching linguistic skills. Appropriate responses in French and appropriate actions and behavior may be taken as evidence of functional understanding of the implications of a cultural situation.

6. The further study of culture is rounded out and enriched by activities, projects and reports based on pupils' interests, observations

and experiences, and made pertinent by cultural references in the textbook and by current allusions in mass media of information. In addition, to insure acquisition of common learnings, specific cultural data are listed for all pupils under *Content and Scope* for each level.

7. Audio-visual aids should be geared to the textbook or teaching materials. The classroom should evoke the atmosphere of the foreign culture through pictures, charts, posters and displays, preferably made or contributed by pupils.

CONTENT AND SCOPE, LEVEL I

Grammatical Structures

The structures listed in Levels I and II are to be taught for mastery within the limits indicated. The model sentences and phrases are illustrations of the applications intended. This does not preclude the occurrence, in a particular level, of structures other than those listed here; but such other structures are not to be drilled for mastery; they are to be treated as vocabulary items. Following this principle, the teacher may make use of whatever vocabulary and patterns are natural in a particular dialogue, limiting intensive drill only to those items which appear in this list.

Level I: First Half

1. Articles
   a. Definite
   b. Indefinite
   c. Contraction with *à*
   d. Contraction with *de*
   e. Use of *de* to show possession

2. Nouns
   a. Gender and number
   b. Formation of regular plural

3. Pronouns
   Subject pronouns, including *ce*

4. Adjectives
   a. Agreement and position
   b. Possessive

5. Negatives
   Ne . . . pas

6. Verb Structures
    a. Present tense of First Conjugation: affirmative, negative, interrogative; use of *est-ce que*
    b. Present tense of the following irregular verbs: *avoir, être, aller, faire, dire*
    c. Use of *voici, voilà, il y a*
    d. Common idioms with *avoir, être, faire*
    e. Imperative forms as needed, including *asseyez-vous, assieds-toi, levez-vous, lève-toi*

7. Numerals
    a. Cardinals: 1 to 100
    b. Simple arithmetical expressions
    c. Ordinals: 1 to 10

8. Time Expressions
    a. Telling time
    b. Days, months, and seasons
    c. Dates; age

Level I: Second Half

1. Articles
    a. Partitive: simple affirmative, simple negative
    b. With parts of body, and clothing
    c. With parts of the day
    d. Omission with *cent, mille*

2. Nouns
   Irregular plurals, including nouns ending in *-al, -eau, -s, -x, -z,* as they occur

3. Pronouns
    a. Single direct and indirect objects, including *en*
    b. Interrogative: *qui, que, qu'est-ce que*
    c. Demonstrative: *ceci, cela, ça*
    d. Disjunctive: with possessive adjective *(mon livre à moi),* with *être (ce livre est à moi),* with objects of prepositions, with compound subjects, as they occur

4. Adjectives
    a. Irregular feminines, including adjectives ending in *-e, -f, -x, -en, -on, -er, -el, -et,* and others as they occur; isolated irregular forms to be presented first as vocabulary items; *i.e.* the feminine of *blanc, long, gros, sec, frais, etc.*

   - b. Interrogative: *quel, etc.*
   - c. Demonstrative: *ce, cet, cette, ces,* with and without *-ci* and *-là*
   - d. Comparison: regular; some irregular *(bon, mauvais)*

5. Adverbs
   - a. Those frequently used as vocabulary; e.g. *bien, mal, seulement, vite, etc.*
   - b. Regular comparisons
   - c. Use of *donc* with imperatives

6. Negatives
   Ne . . . jamais

7. Verb Structures
   - a. Present tense of the three regular conjugations (all four forms—affirmative, negative, interrogative, interrogative—negative)
   - b. Formation and use of the three forms of the imperative
   - c. Present tense (all four forms) of the following irregular verbs: *lire, écrire, voir, mettre, vouloir, venir (revenir, devenir), prendre (comprendre, apprendre), sortir, partir, boire, ouvrir*
   - d. Compound past *(Passé composé)* of the three regular conjugations and of the irregular verbs studied in Level I, first and second half
   - e. Agreement of the past participle of verbs conjugated with *être: aller, arriver, entrer, partir, sortir, rester, tomber, venir, monter, descendre*
   - f. Orthographical changing verbs as needed
   - g. *Pour* + infinitive; *aller* (present) + infinitive; *vouloir* (present and conditional of courtesy) + infinitive

8. Numerals
   - a. Cardinals: 101 to 1,000
   - b. Ordinals: 11 to 20

Topical Vocabulary Lists, Level I

These topical vocabulary lists represent selected items taken from the alphabetical lists and grouped around specific topics to facilitate conversation and composition. They do not include idiomatic expressions, which can be found on pages 46-47.

1. SCHOOL

l'école	*le garçon*	*commencer*
le lycée	*la jeune fille*	*arriver (à)*

la classe
la salle de classe
l'élève
le professeur
être
avoir
quitter
attendre

2. CLASSROOM

la porte
la fenêtre
le mur
le tableau noir
le pupitre
le bureau
la carte
la craie
la cloche
sonner
écouter
montrer

3. LESSON

la leçon
le livre
la page
l'image
le cahier
le papier
le crayon
la plume
l'encre
le stylo
facile
difficile
étudier
apprendre

4. HOMEWORK

les devoirs
le mot
la phrase
la faute
le travail
l'exercice
le vocabulaire
la question
la réponse
expliquer
répéter
corriger
écrire

5. LANGUAGE

la langue
l'anglais
le français
l'espagnol
l'allemand
l'italien
l'hébreu
le russe
parler
dire
traduisez
lire
comprendre

6. FAMILY

la famille
le père
la mère
le fils
la fille
l'enfant
le frère
la soeur
le grand-père
la grand-mère
l'homme
la femme
le mari
aimer

7. RELATIVES AND FRIENDS

l'oncle
la tante
le nom
le voisin
la voisine
le camarade
l'ami
le cousin
la cousine

8. OCCUPATIONS

l'artiste
l'ouvrier
l'ingénieur
le médecin
le docteur
le président
le professeur
le boulanger
le boucher
l'épicier
le tailleur
le vendeur
la vendeuse
le soldat

9. COLORS

la couleur
blanc, blanche
noir
bleu
rouge
jaune
vert
brun
gris
rose

10. CLOTHING

le chapeau
le manteau
la robe
la jupe
la blouse
la cravate
le mouchoir
la poche
les gants
les bas
les chaussettes
les souliers
le sac
la chemise
le pantalon
porter
mettre
enlever

11. DAYS

lundi
mardi
mercredi
jeudi
vendredi
samedi
dimanche

12. MONTHS

janvier
février
mars
avril
mai
juin
juillet
août
septembre
octobre
novembre
décembre

13. SEASONS AND HOLIDAYS

la saison
le printemps
l'été
l'automne
l'hiver
les vacances
la fête
Noël
Pâques

14. CARDINAL NUMBERS

le numéro
zéro
1-100
cent un
deux cents
deux cent un
mille
un million
mil (date)

15. ORDINAL NUMBERS

premier
deuxième
troisième
quatrième
cinquième
sixième
septième
huitième
neuvième
dixième

16. ARITHMETIC

et
par
font
plus
moins
fois
l'addition
compter

17. TIME

l'heure
la minute
le jour
le matin
midi
l'après-midi
la fois
le soir
la nuit
la semaine
le mois
l'an
l'année
aujourd'hui
hier
demain
prochain
demi
quart

18. ANIMALS

l'animal
le chat
le chien
le cheval
la vache
l'oiseau

19.FRUITS AND FLOWERS

l'arbre
la feuille
la plante
la fleur
le fruit
la pomme
la banane
la poire
la rose
planter
la pêche
la fraise

20. NATURE

la terre
le monde
l'océan
le ciel
l'air
le soleil
la lune
l'étoile
la montagne
la forêt
la rivière
le fleuve
le lac
voir
regarder

21. COUNTRY AND SEASHORE

la campagne
le village
le jardin
la route
la mer
la plage

la ferme
le paysan
le chemin
nager

22. PARTS OF THE BODY

la figure
le corps
la tête
les yeux
l'oeil
le nez
la bouche
les oreilles
la langue
les dents
la main
les bras
les pieds
les jambes

23. HEALTH

la santé
la maladie
la fièvre
le coeur
l'hôpital
l'infirmière
fatigué
bien
mal
fort
faible
guérir
enrhumé

24. WEATHER

le temps
le vent
la neige
la glace
le parapluie
il pleut

25. THE HOUSE

la maison
l'appartement
le salon
la salle de bain
l'étage
l'escalier
le concierge
la clef
la salle à manger
la cuisine
le plafond
le plancher
la chambre
entrer
sortir
habiter
demeurer

26. FURNITURE

les meubles
la chaise
la table
la lampe
la lumière
l'armoire
le lit

27. ACTIONS

se lever
se laver
s'habiller
se coucher
envoyer
rendre
fermer
ouvrir
prêter
choisir
travailler
penser
trouver
courir
tomber
punir
obéir
commencer

28. MEALS

le repas
le petit déjeuner
le déjeuner
le dîner
la carte
le garçon
le restaurant
la serviette
l'assiette
le couteau
la fourchette
la cuiller
la tasse
finir
apporter
préparer
déjeuner
manger
servir
couper

29. FOOD

le pain
le beurre
la viande
le poisson
le potage
le sel
l'oeuf
les légumes
les pommes de terre
les hors-d'oeuvre
le sucre
le fromage
le gâteau
vouloir

30. BEVERAGES

l'eau
le thé
le café
le chocolat
le lait
le vin
le verre
la bouteille
boire
remplir
plein
vide

31. THE CITY

la ville
le parc
le boulevard
l'avenue
la rue
le quartier
le métro
l'agent
la lettre
traverser
admirer

32. BUILDINGS AND MATERIALS

le bâtiment
le toit
le pont
le musée
le château
l'église
le bois
le fer
la pierre

33. SHOPPING

le magasin
la boutique
le marché
le marchand
le client
la boulangerie
l'épicerie
le prix
l'argent
coûter
aider
acheter
prendre
vendre
cher

34. SOCIAL RELATIONS

monsieur
madame
mademoiselle
né
l'anniversaire
pleurer
rire
entendre
parler
demander
répondre
écouter

35. COUNTRIES AND NATIONALITIES

le pays
la capitale
l'histoire
le drapeau
l'habitant
les États-Unis
l'Angleterre
la France
l'Italie
l'Espagne
américain
anglais
français
italien
espagnol

36. LOCATIONS

nord
sud
est
ouest
à droite
à gauche

37. TRAVEL

le train
le chemin de fer
l'avion
le bateau
l'auto
la voiture
l'autobus
le billet
la gare
l'hôtel
donner
aller
venir
monter
descendre
partir
voyager

38. AMUSEMENTS

la musique
le cinéma
le film
le théâtre
la télévision
la radio (T.S.F.)
la promenade
la bicyclette
la balle
chanter
danser
jouer
faire
s'amuser

39. WHEN?

quand
jamais
souvent
bientôt
toujours
vite
avant
longtemps
après
alors
maintenant

40. WHERE?

où
là
ici
devant
derrière
loin (de)
près (de)
partout
vers
sur
sous

41. QUANTITY

plusieurs
tout
chaque
trop (de)
tant (de)
peu (de)
beaucoup (de)
plus (de)
assez (de)
moins (de)
combien (de)
très
rien

Idiomatic Expressions

Level I: First Half

1. *à droite*
2. *à gauche*
3. *à haute voix*
4. *à la main*
5. *à la page*
6. *à l'école*
7. *aller bien*
8. *avoir . . . an(s)*
9. *avoir chaud*
10. *avoir faim*
11. *avoir froid*
12. *avoir raison*
13. *avoir soif*
14. *avoir tort*
15. *à voix basse*
16. *C'est aujourd'hui . . .*
17. *Comment allez-vous?*
18. *Très bien, merci. Et vous?*
19. *Comment dit-on . . . ?*
20. *Comment vous appelez-vous?*
21. *Je m'appelle . . .*
22. *De rien.*
23. *faire beau (Il fait beau.)*
24. *faire chaud (Il fait chaud.)*
25. *faire froid (Il fait froid.)*
26. *Il n'y a pas de quoi.*
27. *il y a*
28. *il y a (deux ans)*
29. *merci (bien)*
30. *n'est-ce pas?*
31. *Plaît-il?*
32. *Que veut dire cela?*
33. *Quel âge avez-vous?*
34. *Quelle heure est-il?*
35. *Il est une heure.*
36. *Il est deux heures.*
37. *Il est midi.*
38. *Il est minuit.*
39. *s'il vous plaît*
40. *voici*
41. *voilà*

Level I: Second Half

1. *(à) bon marché*
2. *à côté de*
3. *à la fin*
4. *à la ligne*
5. *A quelle heure . . . ?*
6. *A qui est . . . ?*
7. *à temps*
8. *au bas de*

9. *au contraire*
10. *au haut de*
11. *avoir besoin de*
12. *avoir honte*
13. *avoir mal à la tête*
14. *avoir peur*
15. *avoir sommeil*
16. *bien entendu*
17. *Cela m'est égal.*
18. *Cela ne fait rien.*
19. *dans huit jours*
20. *d'aujourd'hui en huit*
21. *de bonne heure*
22. *de l'autre côté (de)*
23. *en français*
24. *en retard*
25. *entrer dans*
26. *en ville*
27. *être à*
28. *faire attention*
29. *faire du soleil*
30. *faire du vent*
31. *faire une malle*
32. *faire un voyage*
33. *Il y avait une fois . . .*
34. *le matin*
35. *le soir*
36. *par ici*
37. *par là*
38. *peu à peu*
39. *Qu'il est beau!*
40. *sortir de*
41. *tous les deux*
42. *tout à coup*
43. *tout à l'heure*
44. *tout de même*
45. *tout le monde*
46. *tout de suite*
47. *tout le temps*

Alphabetical Checklist, Level I Vocabulary

This alphabetical list represents the minimum vocabulary to be learned in French, Level I. It is based on the lists of the previous New York City and New York State syllabi, *Le Français Fondamental, Premier degré,* and the empirical decisions of the French Syllabus Revision Committee, guided by recommendations of the teachers in the field. This list provides a checklist for the teacher in selecting words for mastery from the textbooks used by the class, and in selecting words for uniform or city-wide examinations.

à
addition
admirer
âge
agent
aider
aimer
air
allemand
aller
alors
américain
ami
amie
s'amuser
an
anglais
Angleterre
animal
année
anniversaire
août
appartement
s'appeler
apporter
apprendre
après
après-midi
arbre
armoire
arriver
artiste
asseyez-vous

assez
assieds-toi
assiette
attendre
au
aujourd'hui
aussi
auto
autobus
automne
autre
aux
avant
avec
avenue
avion
avoir
avril

balle
banane
bas
bas (stocking)
bateau
bâtiment
beau, bel, belle
beaucoup
beurre
bicyclette
bien
bientôt
billet
blanc
blanche
bleu
blond
blouse
boire
bois
bon, bonne
bonjour
bouche
boucherie
boulanger
boulangerie
boulevard
bouteille
boutique
bras
bruit
brun
bureau

café
cahier
camarade
campagne
capitale
carte
ce, cet, cette
ceci
cela, ça
cent
cent un
centième
ces
chaise
chambre
chanter
chapeau
chaque
chat
château
chaud
chaussette
chemin
chemin de fer
chemise
cher
chercher
cheval
cheveux
chez
chien
chocolat
choisir
chose
ciel
cinéma
cinq
cinquante
cinquante et un
cinquante-deux
cinquième
classe
clef
client
cloche
coeur
combien
comme
commencer
comment
comprendre
compter
concierge
content
corps
corriger
se coucher
couleur
couper
courir
court
cousin
cousine
couteau
coûter
craie
cravate
crayon
cuiller
cuisine

dans
danser
de
debout
décembre
décider
déjeuner
demain

demander
demeurer
demi
dent
dentiste
dernier
derrière
des
descendre
deux
deux cents
deux cent un
deuxième
deux mille
devant
devenir
devoirs
difficile
diligent
dimanche
dîner
dire
disque
divisé par
dix
dix-huit
dix-huitième
dixième
dix-neuf
dix-neuvième
dix-sept
dix-septième
docteur
doigt
donner
douze
douzième
drapeau
du

eau
école
écouter
écrire
église
élève
elle, elles
employé
en
encre
enfant
enfin
enlever
enrhumé
ensemble
entendre
entrer
envoyer
épicerie
épicier
escalier
Espagne
espagnol
est
et
étage
États-Unis
été
étoile
être
étudier
eux
exercice
expliquer

facile
faible
faire
famille
fatigué
faute
femme
fenêtre
fer
ferme (farm)
fermer
fête
feuille
février
fièvre
figure
fille
film
fils
finir
fleur
fleuve
fois
font
fort
forêt
fourchette
fraise
français
France
frère
froid
fromage
fruit

gai
gant
garçon (boy)
garçon (waiter)
gare
gâteau
glace
gorge
grand
grand-mère
grand-père
gris
gros, grosse
guérir

s'habiller
habitant
habiter
haut
hébreu

heure
heureux
hier
histoire
hiver
homme
hôpital
hors-d'oeuvre
hôtel
huit
huitième

ici
il, ils
image
infirmière
ingénieur
intelligent
Italie
italien

jamais
jambe
janvier
jardin
jaune
je
jeter
jeudi
jeune
jeune fille
joli
jouer
jour
journal
journée
juillet
juin
jupe
jusque

kilo

la
là

lac
laid
laisser
lait
lampe
langue
se laver
le
leçon
légume
les
lettre
leur
leur, leurs
se lever
lève-toi
levez-vous
lire
lit
livre
loin
long, longue
longtemps
lui
lumière
lundi
lune
lycée

madame
mademoiselle
magasin
mai
main
maintenant
mais
maison
mal
malade
maladie
malheureux
manger
manteau

marchand
marché
marcher
mardi
mari
mars
matin
mauvais
me
méchant
médecin
mer
mercredi
mère
métro
mettre
meubles
midi
mieux
mil (date)
mille
million
minute
moi
moins
mois
mon, ma, mes
monde
monnaie
monsieur
montagne
monter
montre
mot
mouchoir
multiplié par
mur
musée
musique

nager
né
ne . . . jamais
ne . . . pas

neige
neuf
neuvième
nez
Noël
noir
nom
non
nord
notre, nos
nous
nouveau, nouvel, nouvelle
novembre
nuit
numéro

obéir
océan
octobre
oeil
oeuf
oiseau
on
oncle
onze
onzième
oreille
ou
où
ouest
oui
ouvrier
ouvrir

page
pain
pantalon
papier
Pâques
par
parapluie
parc
parce que
paresseux
parler
partir
partout
pas mal
pauvre
pays
paysan
pêche (peach)
pêcher
penser
perdre
père
personne
petit
petit déjeuner
peu
peut-être
phrase
pied
pierre
plafond
plage
plancher
plante
planter
plein
pleurer
il pleut
plume
plus
plusieurs
poche
poire
poisson
pomme
pomme de terre
pont
porte
porter
potage
pour
pourquoi
pouvoir
précis
premier, première
prendre
préparer
près de
président
prêter
printemps
prix
prochain
professeur
promenade
puis
punir
pupitre

quand
quarante
quarante et un
quarante-deux
quatorze
quatorzième
quatre
quatrième
quatre-vingts
quatre-vingt-un
quatre-vingt-deux
quatre-vingt-trois
quatre-vingt-quatre
quatre-vingt-cinq
quatre-vingt-six
quatre-vingt-sept
quatre-vingt-huit
quatre-vingt-neuf
quatre-vingt-dix
quatre-vingt-onze
quatre-vingt-douze
quatre-vingt-treize
quatre-vingt-quatorze
quatre-vingt-quinze
quatre-vingt-seize
quatre-vingt-dix-sept

quatre-vingt-dix-huit
quatre-vingt-dix-neuf
que
quel, quelle
quelque chose
quelquefois
qu'est-ce que
question
qui
quinze
quinzième
quitter
quoi

radio (T.S.F.)
regarder
remplir
rendre
repas
répéter
répondre
réponse
restaurant
rester
revenir
riche
rien
rire
rivière
rose
roue
rouge
route
rue
russe

sac
saison
salle à manger
salle de bain
salle de classe
salon
samedi
sans
santé
savoir
se
sec, sèche
second, seconde
seize
sel
semaine
sept
septembre
septième
serviette
servir
seulement
seizième
si
six
sixième
soeur
soir
soixante
soixante et un
soixante-deux
soixante-dix
soixante et onze
soixante-douze
soixante-treize
soixante-quatorze
soixante-quinze
soixante-seize
soixante-dix-sept
soixante-dix-huit
soixante-dix-neuf
soldat
soleil
son, sa, ses
sonner
sortir
soulier
sous
souvent
stylo
sucre
sud
sur

table
tableau
tableau noir
tailleur
tant
tante
tasse
te
télévision
temps
terre
thé
théâtre
toi
toit
tomber
ton, ta, tes
toujours
tout
traduisez
train
travail
travailler
traverser
treize
treizième
trente
trente et un
trente-deux
très
triste
trois
troisième
trop
trouver
tu

un, une

vacances
vache

vendeur
vendeuse
vendre
vendredi
venir
vent
verre
vers
vert
vêtement
viande
vide
vieux, vieil, vieille
village
ville
vin
vingt
vingt et un
vingt-deux
vingtième
visage
vite
vocabulaire
voici
voilà
voir
voisin
voisine
voiture
votre, vos
vouloir
vous
voyager
voyons
yeux
zéro

Culture Topics, Level I

As explained in the previous section on *The Teaching of Culture*, pp. 33-37, the pupil will receive an introduction to French culture through the language. In addition, the following reference list is provided for the teacher. The facts outlined below deal with the topics to be treated in Level I. It is not intended that pupils be given all this information. Teachers will decide which items to present and hold pupils responsible for. These topics are best taken up as they become pertinent through current affairs, the observance of holidays and anniversaries, allusions in textbooks, the daily press and magazines, films, radio and television programs.

I. WHY ARE WE INTERESTED IN THE STUDY OF FRENCH?

A. FRENCH INFLUENCE IN THE UNITED STATES

1. French Names in American History

DISCOVERERS AND EXPLORERS: Cartier, Champlain, Frontenac, Père Marquette, Joliet, La Salle

THE HUGUENOT MIGRATION: Settlements in New Amsterdam (early name of New York), and New Rochelle; Delaware

THE WAR OF INDEPENDENCE

Political and military leaders of French Huguenot descent: Gouverneur Morris, Alexander Hamilton, Paul Revere

French military or naval officers: Lafayette, Rochambeau, de Grasse

THE DOCUMENTS OF LIBERTY: The Declaration of Independence and the Constitution of the United States are based on concepts and ideals promulgated by such French writers and philosophers as Montesquieu, the Encyclopedists and Pierre Samuel Dupont de Nemours, friend of Jefferson and émigré to Delaware.

THE 19TH CENTURY

French migrations to the United States and to Santo Domingo as a result of the French Revolution and Napoleonic rule.

French cultural influence in the United States was stimulated by the Louisiana Purchase (1803), and by the language of the Creoles and the Acadians.

Seeking a home among strangers were émigré noblemen, inventors, craftsmen, especially silversmiths, tradesmen, artisans, idealists, missionaries, writers and teachers.

Outstanding names include:

Artists: L'Enfant, planned the city of Washington; Audubon, painted birds from life

Industrialists: Irénée Du Pont de Nemours

Explorer: Frémont

Sculptors: Rodin *(le Penseur);* Bartholdi *(Statue of Liberty);* Houdon, famous for statue of Voltaire and busts of Washington and Franklin

Writers: Tocqueville, *Democracy in America*

THE 20TH CENTURY

The names of persons of French lineage who have left their imprint on our contemporary life are too numerous to list here. It is suggested that, for the 20th Century, teachers select names of personalities to be studied according to the interests of the class.

Americans of French descent have made distinguished contributions in varied fields, such as Lily Pons and Pierre Monteux in music, Alexis Carrel in medicine and André Cournand, recent Nobel prize winner, also in medicine. Frenchmen who have visited our shores or spent long periods of time in the United States may be included. Paul Claudel and St. John Perse, both members of the diplomatic corps, are ranked among the outstanding poets of our time. Recently, in the theatre arts, Jean-Louis Barrault and Marcel Marceau have stimulated a new appreciation of the art of the mime. The names of other personalities may be added.

2. French Place Names and Landmarks in the United States

In New York City

Lafayette Street
Lafayette Memorial, Union Square
Lafayette High School, Brooklyn
Statue of Liberty on Liberty Island, by Bartholdi
Huguenot Church, on Staten Island; *l'Eglise du Saint-Esprit* in Manhattan

In New York State

New Rochelle, founded by French Huguenots

In the United States

The imprint of French explorers and settlers can be found along the northern borders, throughout the great Northwest and down the Mississippi Valley. In many areas French is still spoken.

Maine:	throughout
New York:	upper region
Michigan:	Detroit, Cadillac, St. Claire, LaSalle
Illinois:	Joliet, Des Plaines River
Iowa:	Dubuque, Des Moines
Wisconsin:	Marquette, Racine, Eau Claire, Flambeau River
South Dakota:	Pierre
Wyoming:	Laramie
Colorado:	Julesburg
Indiana:	Terre Haute
Missouri:	St. Louis
Idaho:	Boise
Louisiana:	New Orleans, Baton Rouge
Kentucky:	Louisville

3. French Words and Phrases Used in Everyday English

THE LANGUAGE OF FOOD

Names of French dishes, wines, desserts, cheeses: *restaurant, menu, table d'hôte, à la carte, apéritif, canapé, hors-d'oeuvre, consommé, entrée, filet mignon, pièce de résistance, au gratin, dessert, compote, à la mode, crêpes Suzette, gaufrettes,* *petits fours, demi-tasse, liqueur, champagne, Port-Salut, Roquefort, Camembert*

Names of French foods with English variations: pie *à la mode, mayonnaise, omelette*

Restaurant personnel: *chef, maître d'hôtel, restaurateur*

Names of special foods imported from France: Champagne, Burgundy, Bordeaux and other wines; Gruyère and other cheeses (mentioned above); *Coq-Au-Vin, petits-beurres* (cookies), *pâté de foie gras*

THE LANGUAGE OF FASHIONS

Words describing fashions in dress: *corsage, chic, ensemble, svelte, velours, de luxe, crêpe de Chine, cravate, chapeau, béret, blouse, chemise, Empire; lingerie*

Names of famous designers: Dior, Schiaparelli, Givenchy, Balenciaga, Pierre Cardin, Yves St. Laurent

Names of perfume: Lanvin, Chanel, Coty, Patou, Houbigant Bourjois, Guerlain, Corday, Caron

Names of colors: *rouge, cerise, beige, taupe, mauve, turquoise*

SOCIAL RELATIONSHIP: *étiquette, début, débutante, fiancé(e), née, savoir-faire, noblesse oblige, R.S.V.P.*

FURNITURE: *buffet, parquet, chaise longue, commode*

MUSIC AND THE THEATER: *bâton, vaudeville, matinée, répertoire, ballet*

SCIENCE AND INVENTION: *aéroplane, aileron, automobile, garage, hangar, fuselage, chauffeur;* Ampère, Braille, Pasteurized, the Bertillon system, *daguerréotype* (Daguerre)

MILITARY TERMS: *communiqué, liaison, sabotage, camouflage, débris, force de frappe*

ART: *tableau, baroque, genre, connaisseur, vignette, miniature, collage*

ARCHITECTURE: *Romanesque, Renaissance, château, façade*

POLITICS AND DIPLOMACY: *carte blanche, coup d'état, fait accompli, laissez-faire, vis-à-vis, rapprochement, attaché*

HISTORY: *bourgeoisie, Renaissance, entente cordiale*

MISCELLANEOUS: *sang-froid, par excellence, à propos, au courant, rendez-vous, tête-à-tête*

4. Influence On Our Architecture

In New York City alone, there are numerous structures which show the influence of French architectural styles.

Romanesque, with Gothic decorations: the Cloisters, in upper Manhattan

Byzantine: St. Bartholomew's Church, on Park Avenue

Gothic: Riverside Church on Riverside Drive; St. Patrick's Cathedral on Fifth Avenue, built on the model of the Cathedral of Amiens. Forty-five of the stained-glass windows were designed by French architects in Chartres and Nantes.

Renaissance: the University Club Building, on Fifth Avenue; the Morgan Library on East 36th Street

Baroque: The Church of St. Ignatius Loyola, on Park Avenue

Modernist influences: the Lever Building, on Park Avenue, a further development of the theories of Le Corbusier

B. PERSONAL INTERESTS

1. Vocational

In a world where travel by jet plane is already a reality, the demand for men and women with training in French is ever increasing. There is a growing need for government employees, diplomatic and consular representatives and industrial personnel who are bilingual or who have a working knowledge of two or more languages.

American-trained skilled workers with a good French background are always sought by companies involved in business and industrial enterprises in France. There is a need for engineers, scientists, teachers, bankers, military men and business men who can travel and live abroad. To make them more effective in their work, a knowledge of foreign languages is essential. There is every indication, therefore, that opportunities for employment are greater and more varied for the individual who has mastered a language other than his own.

Some fields in which a knowledge of French is advantageous are:

Diplomatic service
Careers on operatic and concert stage
Import and export trade
Foreign banking
Newspaper and magazine editing
Museum work
Teaching of foreign languages
Scientific research
Publishing
Library science
Travel and tourist agencies
Intelligence and security agencies
Translating and interpreting
Bilingual stenography
Radio broadcasting
Employment at the United Nations Headquarters or specialized agencies

2. Avocational

Even when the study of French is not a requirement for a specific career or job, the ability to understand and speak it may be an asset to any individual. Many personal interests and leisure time pursuits are associated with an appreciation of the language, life and customs of the French people.

Some avocational activities involving a knowledge of French are:

Travel: knowing the language of the people makes the trip that much more worth while
Reading French literature in the original form
Enjoyment of French films, plays, operas, etc.
Understanding French broadcasts
Communicating with visitors from France
Engaging in "Pen Pal" correspondence

II. WHAT IS FRANCE LIKE?

A. GEOGRAPHIC FACTS

1. France is situated at the point where four seas, the North Sea and the Channel, the Atlantic, the Bay of Biscay and the Mediterranean, meet to form the Western promontory of the European continent.
2. Its coastline, extending from Flanders to the Riviera, and watered by four seas afford accessibility by land, sea and air. It is the crossroads of international trade, travel and cultural exchanges.

3. Although situated within the same latitude as Newfoundland, Labrador and Northern Canada, France owes her mild climate to the proximity of the Gulf Stream and the Mediterranean. The moderate temperature and seasonal variations are very much like our own. The ocean climate is rainy in winter. The Mediterranean area is mild and dry.

4. Hexagon shaped, with two sides bathed by the Atlantic, France has an area of about 213,000 sq. miles which is about 1/18 that of our own country and 4 times that of New York State.

5. Towering above France's plains are the great natural boundary mountains: on the east, the Alps and the Jura; on the northeast, the Vosges and the Ardennes; on the south, the Pyrénées. The land rises from the sea in fertile and gentle slopes to a high central plateau ***(le Massif Central)***, where two important rivers originate: the Seine and the Loire. Of the other important rivers the Rhône has its source in the Swiss Alps, the Garonne in the Pyrénées and the Rhine in the Swiss Alps.

6. The great river systems, together with their tributaries, are connected by extensive networks of canals, providing waterways through France to Belgium and Germany and serving as domestic arteries of commerce. Inland water transportation: the Canal du Midi joins the Rhône and the Garonne.

7. Conversion of water power (*la houille blanche*) by hydroelectric plants is undergoing constant expansion, leading to an ever-expanding industrial production of electric energy. Notable advances have been made in atomic technology (the "Sarclay Pile," near Paris). Increases in practical power production are under way.

8. A colorful variety of landscapes from Calais to the Riviera: rich farmlands in the North and the Paris basin; forests and green valleys in the Jura region; vineyard slopes in Burgundy, known as Côte d'Or; Alpine peaks (Mt. Blanc, tallest in Europe); coast of Provence and the Côte d'Azur or Riviera, which abounds in winter resorts.

9. One of the marvels of modern engineering is the tunnel under the Alps at Mont Blanc (1965). It connects France and Italy.

CONTENT AND SCOPE, LEVEL II

Grammatical Structures

The following outline of grammar topics for Level II is predicated on the assumption that all topics and skills included in *Grammatical Structures*, Level I, have been covered and tested for mastery. A thoroughgoing and well-planned review of Level I is essential as a foundation for further learning.

Level II: First Half

1. Articles
   Omission with adverbs and nouns of quantity *(assez de fleurs, une douzaine de bananes)*
2. Adjectives
   a. Endings in *eux, ien, er, if*
   b. Agreement and position
3. Pronouns
   a. Personal
      1. two object pronouns
      2. simple use of *y*
      3. *y* or *en* in combination with other object pronouns (L)*
      4. disjunctive
   b. Interrogative
      qui, que, quoi, qu'est-ce qui
   c. Relative
      qui, que
4. Adverbs
   a. Formation
   b. Position
   c. Irregular comparison *(bien, mal)*
5. Negatives
   ne . . . plus; ne . . . rien; ne . . . personne; ne . . . que
6. Verbs
   a. Irregular: *dormir, savoir, pouvoir, connaître, falloir*
   b. Review present tense and compound past of all verbs previously taught.
   c. Imperfect and future tense of regular and irregular verbs listed for Level I and Level II: First Half
   d. The following reflexive verbs in all tenses listed above:
      se lever, se laver, s'habiller, se coucher, se reposer, s'endormir.

---

*Items marked (L) are to be learned for limited use, as needed in conversation or reading comprehension, without intensive or exhaustive drill.

    se trouver, se dépêcher, s'approcher, se brosser
  - e. Idiomatic expressions with *faire* and *penser*
    (See *Idiomatic Expressions, Level II: First Half*)

Level II: Second Half

1. Pronouns
   - a. Demonstrative: *celui, celle,* etc.; with and without *-ci* and *-là; celui de,* etc.
   - b. Relative: *ce qui, ce que, lequel, dont, où* (L)
   - c. Indefinite: *quelqu'un, personne, rien, quelque chose, on* (L)
   - d. Interrogative: *lequel* and its combinations
2. Prepositions
   Use of *à, en, dans, de,* with common place names (L)
3. Verbs
   - a. Irregular: *croire, recevoir, devoir, pleuvoir*
   - b. Verbs requiring spelling changes in certain tenses: *manger, commencer, envoyer, appeler, jeter, acheter, mener, espérer*
   - c. Tenses
     1. For active use: present, imperfect, future, compound past
     2. For limited use: simple past, pluperfect, conditional and conditional past (L)
   - d. Conditional sentences: the use of the future and conditional (L)
   - e. The implied future after *quand, lorsque, dès que* and *aussitôt que* (L)
   - f. Idiomatic expressions with *avoir* and *venir*
     (See *Idiomatic Expressions, Level II: Second Half*)

Topical Vocabulary Lists, Level II

These topical vocabulary lists represent selected items taken from the alphabetical lists and grouped around specific topics to facilitate conversation and composition. They do not include idiomatic expressions, which can be found on pages 66-67.

1. SCHOOL

la note
l'arrivée
l'étudiant
l'étude
le maître
le programme
la réunion
attentif
curieux
honnête
volontiers
suivant
retourner
gronder
excuser
continuer

2. CLASSROOM

la dictée
le dictionnaire
la grammaire
le conte
la ligne
l'exemple
le proverbe
le contraire
le roman
le coin
le résumé
la lecture
faux
vrai
prononcer
nommer

3. FAMILY

le ménage
la naissance
le bébé
le jouet
le (la) domestique
l'amour
le linge
papa
maman
contre
entre
embrasser
permettre
ressembler
nettoyer
parmi
malgré
naître
élever
épouser
fumer
mourir

4. HEALTH

le soin
le sommeil
le bain
le savon
l'habitude
l'accident
les lunettes
se brosser
dormir
se réveiller
se reposer
se sentir
vivre
s'endormir

5. PARTS OF THE BODY

la barbe
le cou
le dos
le sang
l'épaule
le front
le genou
le regard
la joue
la lèvre

6. ARTICLES OF CLOTHING

l'épingle
le tricot
le costume
l'imperméable
la veste
le ruban
différent
gros
couvrir
préférer
se déshabiller
changer

7. OCCUPATIONS

l'acteur
l'actrice
le congé
l'industrie
le succès
célèbre

le juge
le progrès
l'écrivain
le métier
la science
réussir
intéresser

8. BUSINESS

l'affaire
l'appareil
l'intérêt
le timbre
le téléphone
l'usine
la chance
important
prêt
nécessaire
utile
convenable
employer
louer
ajouter
voler
gagner
obliger
occuper
oser
arranger

9. WEATHER

l'éclair
l'orage
le brouillard
doux
magnifique
la pluie
clair
sec, sèche
pleuvoir

10. SOCIAL RELATIONS

la connaissance
la soirée
le début
le rendez-vous
le mensonge
la vérité
la photo
le cadeau
l'adresse
la dame
la façon
l'espoir
aimable
charmant
agréable
poli
actif
libre
étranger
gentil
cruel
sage
certain
seul
enchanter
causer
se marier
se promener
saluer
connaître
impossible
bête
mêler
devenir
mentir

11. FOOD

le jus
l'omelette
le poulet
le veau
le riz
la soupe
le morceau
l'entrée
le dessert
le panier
les provisions
frais, fraîche
gras
délicieux
la cerise
les petits pois
la soif
brûler
casser
essuyer

12. CITY

l'ascenseur
le camion
la place
l'endroit
la circulation
la vitesse
le milieu
le trottoir
le mouvement
le sens
tranquille
droit
large
drôle
mince
propre
pire
lent
dangereux
dehors
rencontrer
se dépêcher
tourner
là-bas
environ
moderne
pousser

13. BUILDINGS AND MATERIALS

le gratte-ciel
la bibliothèque
le palais
la sortie
la tour
l'électricité
la brique
le métal
rond
sale
dur
extérieur
intérieur
ouvert
construire

14. OBJECTS

la croix
même
la ficelle
la pipe
former

15. AMUSEMENTS

le sport
le jeu
la pêche
le violon
la sorte
la partie
la pièce
l'orchestre
la chanson
la poupée
le bout
merveilleux
adroit
joyeux
la représentation
sourire
chasser
patiner
conduire
frapper
garder

16. ANIMALS

l'âne
le boeuf
la queue
la chèvre
la patte
la peau
l'aile
cacher
mener
meilleur
paraître
tirer

17. NATURE

le blé
la farine
le bâton
l'île
épais
étroit

le champ
la côte
l'herbe
l'ombre
la rive
le fermier
profond
entourer
la beauté

18. COUNTRIES

l'Amérique
le Mexique
l'Allemagne
la Suisse
la Chine
le Japon
l'Asie
l'Afrique
l'URSS
l'état
le citoyen
la région
la province
la nation

19. TRAVEL

les bagages
la valise
lointain
le départ
le quai
le voyageur
l'espace
le kilomètre
le sabot
le bord
le costume
le service
rapide
défense de
arrêter
manquer
s'en aller
suivre
revenir
remarquer

20. MONEY

la bourse
la monnaie
le sou
la pièce
le franc
payer
dépenser

21. QUANTITY

le mètre
le nombre
la livre
la douzaine
la centaine
autant de
quelque

22. EMOTIONS

fou, folle
la joie
la peur
le malheur
le plaisir
la peine
inquiet
empêcher
falloir
déranger
poser
sembler
toucher
crier
étonner
se sentir
tenir

23. RELIGION

Dieu
étrange
croire

l'âme
la foi
fier
la veille
espérer
remercier

24. AGE

âgé
ancien
la jeunesse
le vieillard

25. GOVERNMENT

le gouvernement
le chef
la loi
le conseil
la cour
le droit
égal
public
la liberté
le coup
la paix
la police
le titre
fidèle
juste
sérieux
promettre
pardonner

26. MILITARY

l'armée
le pas
le général
l'ennemi
la guerre
blesser
battre
avancer
défendre
commander
sauver
tromper
tuer

27. TIME WORDS

la seconde
le siècle
le lendemain
l'avenir
le passé
depuis
durer
minuit
remettre
le commencement
la fin
autrefois
parfois
déjà
ensuite
tôt
tard
rarement

Idiomatic Expressions

Level II: First Half

1. *à cause de*
2. *assister à*
3. *au bout de*
4. *au printemps*
5. *C'est dommage.*
6. *C'est entendu.*
7. *d'abord*
8. *de bon appétit*
9. *de bon coeur*
10. *de jour en jour*
11. *demander quelque chose à quelqu'un*
12. *de son mieux*
13. *de temps en temps*
14. *du matin au soir*
15. *en automne*
16. *encore une fois*

17. *en effet*
18. *en été*
19. *en hiver*
20. *faire des progrès*
21. *faire la connaissance de*
22. *faire mal à*
23. *faire ses adieux*
24. *faire une promenade à cheval*
25. *faire une promenade à pied*
26. *faire une promenade en auto*
27. *faire une promenade en bateau*
28. *faire une visite à*
29. *jouer à*
30. *jouer de*
31. *jusqu'à*
32. *là-bas*
33. *malgré cela*
34. *meilleur marché*
35. *mettre un chapeau*
36. *monter à cheval*
37. *monter à bicyclette*
38. *pas du tout*
39. *penser à*
40. *penser de*
41. *rendre visite à*
42. *ressembler à*
43. *s'approcher de*
44. *se casser le bras*
45. *se charger de*
46. *se porter bien*
47. *se promener à cheval, à pied, etc.*
48. *se trouver*
49. *songer à*

Level II: Second Half

1. *à cette heure*
2. *afin de*
3. *à la fois*
4. *à l'étranger*
5. *à peine*
6. *apprendre par coeur*
7. *à propos de*
8. *à travers*
9. *au-dessous de*
10. *au-dessus de*
11. *au fond de*
12. *au lieu de*
13. *au milieu de*
14. *au moins*
15. *au pied de*
16. *au secours*
17. *autour de*
18. *avoir de la chance*
19. *avoir envie de*
20. *avoir l'air de*
21. *avoir la parole*
22. *avoir le temps de*
23. *avoir l'habitude de*
24. *avoir l'intention de*
25. *de plus*
26. *de plus en plus*
27. *éclater de rire*
28. *le dimanche*
29. *le long de*
30. *Mais non! (Mais oui!)*
31. *par conséquent*
32. *par jour, par mois, etc.*
33. *par terre*
34. *quelque chose à* (plus infinitive)
35. *quelque chose de* (plus adjective)
36. *s'amuser à*
37. *sans doute*
38. *se faire mal (à)*
39. *se mettre à*
40. *se rappeler*
41. *se servir de*
42. *tout à fait*
43. *venir de* (plus infinitive)

Alphabetical Checklist, Level II Vocabulary

As stated at the beginning of the alphabetical vocabulary list for Level I, this list represents the minimum vocabulary to be learned in French, Level II. Regarding the sources for this list, see the statement at the beginning of the Level I list, page 47. This alphabetical vocabulary provides a checklist for the teacher in selecting words for mastery from the textbooks used by the class, and in selecting words for uniform or city-wide examinations.

accident
acteur, actrice
actif
adresse
adroit
affaire
Afrique
âgé
agréable
aile
aimable
ajouter
Allemagne
s'en aller
Amérique
amour
ancien
âne
appareil
armée
arranger
arrêter
arrivée
ascenseur
Asie
attentif
attention
aussitôt que
autant de
autrefois
avancer
avis

bagages
bain
barbe
bâton
battre
beauté
bébé
bête
bibliothèque
blé
blesser
boeuf
bord
bourse
bout
brique
se brosser
brouillard
brûler

cacher
cadeau
camion
casser
causer
célèbre
celle, celles
celui, ceux
centaine
ce qui, ce que
cerise
certain
certainement
chacun
champ
chance
changer
chanson
charmant
chasser
chef
chèvre
Chine
circulation
citoyen
clair
coin
comédie
commander
commencement
conduire
congé
connaissance
connaître
conseil
construire
conte
continuer
contraire
contre
convenable
costume
côte
côté
cou
coup
cour
coutume

couvrir
crier
croire
croix
cruel
curieux

dame
dangereux
début
défendre
défense de
dehors
déjà
délicieux
départ
se dépêcher
dépenser
depuis
depuis quand
déranger
dès que
se déshabiller
dessert
devenir
devoir
dictée
dictionnaire
Dieu
différent
domestique
donc
dont
dormir
dos
doux
douzaine
droit
drôle
dur
durer

éclair
écrivain
égal
électricité
élever
embrasser
empêcher
employer
enchanter
s'endormir
endroit
ennemi
ensuite
entourer
entre
entrée
environ
envoyer
épais
épaule
épingle
épouser
espace
espérer
espoir
essayer
essuyer
état
étonner
étrange
étranger
étroit
étude
étudiant
eux
excuser
exemple
extérieur

façon
falloir: il faut
farine
faux
fermier
fidèle
ficelle
fier
fin
fleuve
fontaine
fou, folle
frais, fraîche
franc, franche
frapper
front
fumer

gagner
gant
garder
gauche
général
genoux
gentil
gouvernement
grammaire
gras
gratte-ciel
gronder
gros
guerre

s'habiller
habitude
herbe
honnête
honte

île
immédiatement
imperméable
important
impossible
industrie
inquiet
intéresser
intérêt

intérieur

Japon
jeter
jeu
joie
joue
jouet
joyeux
juge
jus
juste

kilomètre

là-bas
large
se laver
lecture
le mien, les miens
la mienne, les miennes
lendemain
lent
lentement
lequel, laquelle
lesquels, lesquelles
le leur, la leur, les leurs
se lever
lèvre
liberté
libre
ligne
linge
livre f.
loi
lointain
lorsque
louer
lunettes

magnifique
maître
malgré
malheur
maman
manquer

se marier
meilleur
mêler
même
ménage
mener
mensonge
mentir
merveilleux
métal
métier
mètre
Mexique
milieu
mince
minuit
mode
moderne
morceau
mourir
mouvement

naissance
naître
nation
naturellement
nécessaire
ne . . . guère
ne . . . personne
ne . . . plus
ne . . . que
ne . . . rien
nettoyer
nombre
nommer
note
le nôtre, la nôtre, les nôtres

obliger
occuper
ombre
omelette
orage
oser

ouvert

paix
panier
papa
paraître
pardonner
parfois
parmi
partie
pas
patiner
patte
payer
peau
pêche (fishing)
peine
peintre
pendant
permettre
petits pois
peuple
peur
photo
pièce
pipe
pire
place
plaisir
pleuvoir
pluie
plutôt
poli
poser
potage
poulet
poupée
pousser
préférer
presque
pressé
prêt
profond

programme
progrès
se promener
promettre
prononcer
propre
proverbe
province
provisions
public
puisque

quai
quelque
quelqu'un
qu'est-ce qui
queue
quoi

rapide
rarement
regard
région
remarquer
remercier
remettre
rencontrer
rendez-vous
se reposer
représentation
ressembler
résumé
retourner
réunion
réussir
se réveiller
revenir
rire
rive
riz
roman
rond
ruban

sabot
sage
sale
saluer
sang
sauver
savon
science
sec, sèche
seconde
sembler
sens
se sentir
sérieux
service
seul
siècle
le sien, les siens
la sienne, les siennes
soif
soin
soirée
sommeil
sorte
sortie
souhaiter
sou
soupe
sourire
se souvenir
sport
succès
Suisse
suivant
suivre
surtout

tard
téléphone
tellement
tenir
timbre
le tien, les tiens
la tienne, les tiennes
tirer
titre
tôt
toucher
tour
tourner
tranquille
tricot
tromper
trottoir
tuer

URSS
usine
utile

valise
veau
veille
vérité
veste
vieillard
violon
vitesse
vivre
voix
voler
volontiers
le vôtre, la vôtre, les vôtres
voyageur
vrai
vraiment

y

Culture Topics, Level II

As explained in the previous section on the *Teaching of Culture*, pp. 33-37, the pupil will receive an introduction to French culture through the language. Further cultural information is outlined for Level I on pages 53-59. In addition, the following reference list for Level II is provided for the teacher.

It is not intended that pupils be given all this information. Teachers will decide which items to present and hold pupils responsible for. These topics are best taken up as they become pertinent through current affairs, the observance of holidays and anniversaries, allusions in textbooks, the daily press and magazines, films, radio and television programs.

I. WE TAKE A TRIP TO FRANCE

A. ARRANGEMENTS FOR THE TRIP

Steamships: French line *(la Compagnie Générale Transatlantique)*—France

Air Service: Air France; Orly, airport for transatlantic and international flights; Le Bourget, airport for travel within France.

Passport and visas: Most countries including France do not require visas.

Currency: the franc; approximately 5 francs to the dollar as of 1966; *sou; centime;* compare "cent" in English

B. FIRST IMPRESSIONS ON ARRIVAL

1. Le Havre, completely rebuilt since World War II; Cherbourg (breakwaters, debarking by tender); customs inspection *(la douane)*
2. Landscapes, streets, buildings (no skyscrapers), street signs, cars, vehicles, noises, mingling of the old and new; the countryside, farmlands, patchwork fields, enclosures, villages, stone houses, narrow streets, tree-lined highways and canals, workers in the fields
3. People dressed in the western (European and American) manner; styles different in detail; workers with caps *(casquettes)*; peasants in regional costumes, especially on holidays *(jours de fête)*; wooden shoes *(sabots)*
4. Cafés and restaurants: choice of dishes *(à la carte)* and *(prix fixe)*; hospitable, gay atmosphere

5. Architecture: small houses, private homes; small neighborhood stores; also modern apartments and some American-style supermarkets, self-service
6. Means of transportation
   a. Railways are government owned or controlled *(Société Nationale des Chemins de Fer* or *SNFC);* main lines center in Paris; trains, compartments, classes, reservations
   b. Inter-city transportation by *autobus* and sight-seeing car; local buses (limited seats); taxis; subway *(le Métro,* only in Paris); motorcycles, bicycles; carts on country roads. French automobiles are smaller than ours.
   c. Rivers: complete systems of canals; modernized small-boat transportation especially on the Seine *(bateau mouche)*

II. WE VISIT A FRENCH HOME

A. In the city, apartment houses up to 8 or 10 floors; average size of city house 5 or 6 stories, with stairways, attic and skylight; elevators in the more recently built housing projects; electric doorbell; *minuterie* system; function of the *concierge*

B. Meals: *le petit déjeuner, le déjeuner, le dîner, le souper,* also *le goûter, le thé* and on Christmas Eve, *le réveillon*

C. Amusements

1. At home: family ties are very close; "no place like home" *(Il n'y a pas de petit chez soi);* sociability and solidarity reflected in their love of home life *(le culte du foyer)*; social visits and introductions; family gatherings *(réunions de famille)* at home or at hotels and cafés
2. Away from home: movies, theater, opera, ballet, art exhibitions; radio and television programs; *soirée musicale;* parks, museums; festivals; watching games, races; fashion displays; fairs *(les foires),* with sideshow attractions *(guignol, chanteurs ambulants, etc.)*

D. Favorite sports: *le football* (soccer); *le tennis* (game possibly originated in France as *tenez,* from the verb *tenir); le jeu de boules; les jeux athlétiques; la boxe; la lutte; l'escrime; le cyclisme (le Tour de France); le basket; le ski; la chasse; les courses de chevaux* (Longchamp race track); *l'équitation; les courses de bicyclettes (le Vélodrome)*

E. Education

1. General Characteristics

Free and compulsory at primary level; free secondary school education; public schools under the authority of the Minister of National Education; centralization of authority and non-sectarian; state sets standards for diplomas and degrees; private schools, owned by associations or individuals, subject to certain controls; all students (public or private school) take the same examinations

2. The Levels of Education

Preschool: *l'école maternelle*

Primary: *l'école primaire élémentaire (le certificat); l'école primaire supérieure (le brevet),* with vocational training

Secondary: *lycée* (controlled by State) and *collège* (controlled by local community); the diploma *(baccalauréat* or *bachot)* indicates the courses taken (classical, modern or technical)

Higher Education: Training for the professions is given in 17 universities located in the chief cities. The Faculties *(les Facultés)* correspond to our specialized schools, *e.g.*, Law School, etc.; Diplomas: *licence, agrégation, doctorat;* specialized schools with competitive examinations: *Ecole Polytechnique; Beaux Arts; Saint-Cyr; Médecine; Ecole Normale, etc.*

Level III

ARTICULATION

The Need for Articulation

With the expansion of Level I and II instruction in the lower schools, the number of pupils entering high school with two years of foreign language study will rapidly increase. As a result, Level III will become more and more the crucial stage of transition in the study of foreign languages. This transition should be effected as smoothly as possible if the aims of the foreign language program are to be realized. There should be an uninterrupted continuity in subject matter, in materials, methods and evaluation of instruction as well as in standards and rating of achievement. Maintaining continuity in these phases of the program is essential so that the unavoidable process of adjustment which pupils experience in going from one division to another will not be unnecessarily complicated or unduly prolonged.

In this process of adjustment, it is the pupil who must be the focus of our concern; for if pupils are to continue the study of the language previously begun, and persist in this study throughout a four or five level sequence, they must retain their initial momentum and their sense of meaningful and pleasurable accomplishment. Failure in this one respect would nullify one of the major purposes of the program, namely, to extend the time devoted to the study of a foreign language.

Problems of articulation have heretofore existed in regard to pupils who began their foreign language in the ninth year of junior high school (Level I) and who continued the tenth year (Level II) in senior high school. Teachers in both divisions had long been aware of, and had long been coping with these problems. To be sure, there had been some notable instances of successful articulation between "feeder" and "receiver" schools, but in general the situation left a good deal to be desired.

A mitigating factor in the previous situation was that these problems of articulation were not considered insuperable because a manageable interval of two years still remained before the Level III Regents Examination. However, the problems of articulation have acquired a new urgency now that the two-year foreign language sequence in the lower school is rapidly becoming the rule rather than the exception. New problems have arisen as a normal result of this change, and these problems can only be solved by providing a high degree of uniformity in methods, materials and evaluative procedures for Levels I and II in both lower and higher divisions.

Inter-Level Responsibility

Good articulation can be effectuated as teachers in both divisions accept their mutual responsibilities in implementing the foreign language program. One of the aims of the program is to provide opportunity for a longer sequence in foreign language. This means that articulation is not merely desirable but absolutely necessary. Feeder school teachers cannot feel that their responsibilities to their pupils cease at graduation time. High school teachers should not feel that they can act independently of the established curriculum, or of the foreign language program being implemented in their feeder schools. Teachers in both divisions must realize that the foreign language program is inter-divisional. A constructive unity of purpose and a spirit of mutual good will can greatly help to solve the problems of articulation.

Of primary importance is the accomplishment of the aims and objectives of the curriculum for the various levels of instruction. Pupils in Level I should be equipped with the competencies required for the four skills as well as with the knowledge of structure, idiom and vocabulary outlined for Level I, before being promoted to Level II. Similarly, pupils in Level II should be provided with the skills and knowledge required for Levels I and II before being promoted to Level III. These pupils will be required to do advanced auditory comprehension, reading, structure and composition work, which, after a year, will enable them to cope with the Level III Regents Examination.

It would be well for teachers of Levels I and II to study the Level III Regents Examination, for this will reveal to them the wide vocabulary range and the maturity of concept demanded of pupils at this level. Teachers of Level II classes will quickly realize that pupils who have not accomplished the work of Level II cannot possibly absorb in the one remaining year of instruction the unfinished part of the work of Level II and, in addition, all the work of Level III.

Teachers in both divisions should familiarize themselves with the current approaches to language learning and should implement them in their classes, as required in the curriculum bulletin. In so doing, they will (1) better understand the manner in which lower level pupils have achieved their skills and knowledge, and (2) be enabled to provide continuity in methods through the use of those audio-lingual techniques which are practicable on the more advanced levels of learning. Both understanding and implementation of the new methodology are required before articulation can be attained.

The paragraphs that follow indicate and discuss some practical suggestions to both teachers and chairmen for promoting articulation between divisions and levels. It is urged that these suggestions be made a continuing part of the agenda of department conferences and interdivisional meetings.

Practical Suggestions for Promoting Articulation

Providing for Continuity of Instruction

From the above remarks, it can be seen that articulation between divisions and levels is predicated upon continuity of instruction in methods, materials and evaluative procedures. A good foreign language program represents a solid progression in learning, from presentation through evaluation. Constant reinforcement and reintroduction of material provide the accumulation necessary for the absorption of foreign language content and for its use in the various skills. In order to provide this solid progression through three, four or five levels of learning, agreement between the high school and its feeder schools is of prime importance.

The materials and methods outlined in this curriculum bulletin provide the minimum essentials upon which continuity of instruction can be based. High schools receiving lower school pupils on the second level of learning should be certain that their courses of study not only provide for new learning on the second level, but for reinforcement and reintroduction of first level materials of the lower school as well as of those of the high school. Similarly, the Level III program of the high school should provide for reinforcement and reintroduction of the material of the second level of the lower school program as well as that of the high school program.

To ensure a solid program of instruction, continuity of materials and methods should also be provided from level to level within the high school. A firm foundation in the early years is the only basis on which an advanced program of language learning can be constructed.

Continuity of instruction between the lower schools and high schools can best be effectuated on the local level between the high school and its feeder schools. Personnel of both divisions should become acquainted with the foreign language program in force in each other's schools, and should work together as a team to effectuate a program which is pupil-oriented and systematic, and which at the same time meets the standards of achievement suggested by the State curriculum and required in the City curriculum. Local cooperation to achieve line-by-line understanding of the curriculum by personnel in both divisions is recommended.

Materials

High school personnel should have a thorough knowledge of the texts, courses of study and supplementary materials used in their feeder schools. Feeder school personnel should also have a thorough knowledge of the materials used in Levels I and II in the high school to which their pupils will go upon graduation. In addition, they should be familiar with the type of materials which their pupils will encounter in Level III.

A cross-check of the vocabulary, idioms and structures used in both divisions in Levels I and II should be made and a common base of learning established. In this common base should be included the structures and vocabulary required by the curriculum.

Gaps existing between the materials used in the feeder schools and those used in the high schools should be ascertained and provision should be made for filling these gaps. If, for example, pupils in the high school are held responsible for structural items which have not been taught in the lower schools, teachers should be aware of the discrepancy and provision should be made for the introduction of the structural topics in either school before pupils can be expected to perform successfully with these topics.

Utilization of similar materials in Levels I and II in both divisions would go far toward promoting good articulation. It is suggested that the same basic texts and readers be used wherever practicable. The use of similar supplementary materials, such as auditory comprehension passages, pattern drills, dictations, *etc.*, not only helps provide continuity in instruction but reduces the work load of teachers. The sharing of such materials is strongly recommended.

Audio-Lingual Skills

As previously stated, continuity in methods as prescribed by the curriculum for each of the skills on the different levels of learning is essential in effectuating an articulated program. Teachers receiving pupils in Level II should provide for a continuation of audio-lingual techniques in the presentation of structures and forms and in the development of conversational skills. These techniques not only develop the speaking skill but help lay a foundation for reading and writing skills. High schools receiving pupils in Level III should continue such audio-lingual techniques as are acceptable at this level.

Teacher Training

All foreign language teachers should be equipped with the techniques for the audio-lingual presentation of structures and forms and should be cognizant of the differences to be made in such presentation as pupils progress through the levels. The Board of Education's television channel, WNYE-TV Channel 25, will offer programs to implement this course of study and train teachers in current methods. Also recommended are the films, *Audio-Lingual Techniques*, produced by the Modern Language Association in conjunction with the Center for Applied Linguistics, and the kinescopes of the Regents Educational Television Series, *New Approaches to the Teaching of Foreign Languages in the Secondary Schools.* The films and kinescopes may be borrowed from the BAVI collection. (See p. 195.) Attendance at Language Institutes will also give teachers opportunities for acquiring and practicing the latest audio-lingual techniques.

Teachers should avail themselves of opportunities to witness lessons implementing the audio-lingual program. Foreign language chairmen in both divisions should make available to their teachers guides for the preparation of pattern drills. The chapter entitled ***Patterns for Drill*** in PART ONE of this bulletin provides the necessary information. Suggestions for constructing drills may also be found in the various works on applied linguistics listed in the bibliography at the end of this bulletin. Pattern drills, as needed, should also be constructed for basic texts which lack them.

Reading

Since the foreign language program includes the development of reading skills, teachers should utilize the directions given in the sections of this bulletin dealing with intensive reading and with silent reading, pp. 13-16, when preparing reading lessons. Intensive reading should be begun during the latter half of Level I and continued through succeeding levels of instruction as prescribed in the curriculum. In both divisions, teachers should be certain that their reading programs are parallel in type and in quantity. Intervisitation, within a school and between schools, is highly recommended to achieve these purposes.

Writing

In providing for continuity of instruction in writing, teachers of Levels I and II should insist upon the accuracy and precision necessary as a foundation for later guided composition work. Teachers of Levels II and III classes, on the other hand, should be cognizant of the earlier writing program as prescribed by the curriculum. They should guard against requiring pupils to translate structures and forms, or to perform writing skills in a way in which they have not been instructed. A study of the Level III section in this bulletin entitled *Developing the Language Skills—Writing*, pp. 102-108, will indicate to teachers of Level III which of the writing skills pupils have practiced in previous levels, and which new skills are to be taught in Level III.

Homework

Observance of uniform standards by all teachers in regard to homework assignments will assist pupils considerably in easing the transition from lower to higher levels. As was stated in the section on *Homework* in Levels I and II, a planned schedule of definite homework assignments from the very beginning of each level is essential to inculcate proper study habits. Homework should be suitably motivated and precise instructions given as to what is to be done, how much is to be done, and how it is to be done. Practice of the assignment in class should, as a rule, precede what is to be done at home. Provision should be made for individual differences, and extra work rewarded. Correction of homework under teacher supervision should follow regularly after each assignment.

Evaluation

High schools and their feeder schools should maintain a periodic exchange of test papers. An exchange of uniform exams, midterms, finals and class sets of examinations, either unit tests or tests of special skills, will promote articulation by increased understanding of what is being taught in each division and how it is being tested. Still more important, an exchange of tests will reveal to the high school what is required of pupils in the feeder school; conversely, it will reveal to the feeder school what is required of pupils on the succeeding level in the high school. Such understanding can bring about gradual changes which will result in an articulated foreign language program.

AIMS FOR LEVEL III

Linguistic

1. To attain increasing competence in understanding French when spoken by a native at normal tempo and on topics within the scope of Levels I through III.

2. To develop to an increasing degree the ability to speak French correctly and with sufficient clarity to be understood by a native, on topics within the scope of Levels I through III.

3. To increase the ability to read new material in French within the scope of Levels I through III, with direct comprehension and with appreciation.

4. To develop further the ability to write French correctly within the scope of Levels I through III, without resorting to translation.

Cultural

The cultural aims for Level III are the same as those posited for Levels I and II, with growth and enrichment continuing throughout Level III. These cultural aims are:

1. To develop an enlightened understanding of the French people through a study of their contemporary life, their patterns of behavior and their national customs and observances.

2. To acquire specific knowledge regarding the geography, history, economic life and educational and political institutions of the French people.

3. To acquire attitudes conducive to intercultural harmony through a study of the contributions of the French people to the development of the United States and to world civilization.

4. To develop a cultural and esthetic appreciation of France through a study of its language, art, music, literature, science and contemporary art forms, such as drama, film, dance and design.

GUIDING PRINCIPLES, LEVEL III

1. Since the aims of the foreign language program cannot be fully realized unless pupils continue through the entire five-level sequence, teachers should exert every effort to make their instruction purposeful and attractive. Every step of learning should be aptly motivated in terms which pupils can understand and react to favorably. Frequent appeal should be made to the individual interests and talents of pupils. Above all, the teacher should emphasize at every suitable occasion the educational, vocational, avocational and social advantages of knowing French.

2. Emphasis on auditory comprehension and on spoken French is to be maintained throughout Level III. There should be a systematic review and cumulative development of the audio-lingual skills acquired in Levels I and II.

3. English should be used only when necessary; *i.e.* (a) to state essential rules of grammar; (b) to explain structures and idioms in rad-

ical contrast with English; and (c) to give the meaning of words and phrases which cannot be expeditiously explained in French.

4. The use of pattern drills should be continued for those items of structure, vocabulary and idiom required for active mastery. However, pattern drills, like finger exercises for the piano, are not an end in themselves; it is the final communicative performance that counts. With increased maturity and linguistic experience, pupils should be able to respond directly in normal situations without going through all the intermediate stages of minimal-increment drill.

5. In view of the fact that the development of reading skills will occupy a large part of the time in Level III, the audio-lingual and writing skills should be practiced in conjunction with reading. Oral reading, oral drills to activate structure and vocabulary, oral questions and answers and discussion, auditory comprehension exercises or tests, and oral summaries or composition can be selected at suitable times to accompany the reading process and to serve as a prelude to writing.

6. Translation should not be used as a consistent teaching or testing device in Level III. Among its adverse effects on foreign language learning, translation gives undue prominence to English, whereas to achieve the aims of direct auditory and reading comprehension and of prompt oral response, English interference must be neutralized.

7. The teaching of culture in Level III will emphasize the acquisition of specific subject matter, not as isolated facts but as the basis for developing understanding, insights, attitudes and appreciation with reference to the French people, their language, land and culture.

8. Testing and evaluative procedures should operate, as far as possible, within the French language. Emphasis should be on testing linguistic performance in context or in natural situations. Where the operations to be performed are novel, complex or, for any other reason, likely to be misunderstood or misinterpreted, the directions should be given in English.

9. Although the language laboratory and classroom electronic equipment cannot replace live instruction, they can be used profitably to extend and supplement it. In using such aids, correlation with textbooks and teaching materials is essential for attaining the maximum of sequential learning with the greatest economy of time. The laboratory and classroom electronic aids can be used to advantage for pronunciation practice, structure and vocabulary drill, auditory comprehension practice and testing, oral production practice, and cultural enrichment programs. The language laboratory and classroom discs and tapes are invaluable in providing pupils with listening-comprehension experiences involving a variety of native French speech at natural tempo.

10. Objective (visual) aids should be used purposefully to promote both cultural and linguistic learning. The chief uses of objective aids are: (a) psychological, *i.e.* to arouse and maintain pupil interest and to create a favorable learning atmosphere by simulating distinctive features of the foreign environment; and (b) linguistic, *i.e.* to objectify selected linguistic data as a basis for drill and conversation.

DEVELOPING THE LANGUAGE SKILLS, LEVEL III

Auditory Comprehension

The goal to be attained in developing this skill is the ability to understand French when spoken at normal tempo on topics within the scope of Levels I through III. These topics will be discussed later in this section, and they are also listed in some detail in the section entitled, ***Vocabulary Range***, pp. 112-115. But first it is necessary to clarify what is meant by "French spoken at normal tempo," for only thus can we be sure that we are on solid ground in determining the techniques by which auditory comprehension can be most effectively developed.

The normal utterances of speech form a continuum of vocal sound which may convey meaning through such linguistic features as structure, vocabulary, enunciation, stress, intonation, juncture, and pause. Characteristic of speech is the rapid utterance of entire sequences of sound, not, as a rule, of individual words. If the learner concentrates on any of the above separate features of speech, or consciously tries to analyze or translate any particular feature, he will lose the thread of meaning, for speech flows on and does not pause for his deliberations. Thus, if a pupil is to learn how to comprehend French when spoken at normal tempo, he must acquire the ability to comprehend whole sequences of French speech without pausing to analyze or translate its separate features. The only way to develop this ability is massive and frequent exposure to normal French speech, followed by analysis and repeated exposure.

It is assumed that by Level III the pupil will have acquired some basic skill in auditory comprehension, especially if audio-lingual techniques have been consistently used to automatize recognition and comprehension of structures and vocabulary, without recourse to translation. He will have heard his teacher present French structures and vocabulary in repetition drills, give model renditions of dialogue roles and memory selections, give oral commands (followed by action responses), read aloud, relate anecdotes, ask questions, read dictations and auditory comprehension passages, *etc.* He will also have listened to a certain amount of recorded French speech on discs, tapes and sound films. Such auditory comprehension experiences should, of course, be continued, but on a higher level, beyond the conventionalized, drill variety of speech and the slower delivery that had been required for beginners.

In Level I especially, and to a somewhat lesser degree in Level II, auditory comprehension had been tied to oral production on the principle that hearing and speaking are a concurrent process. This had been useful for the initial stages of learning, but reality compels us to recognize that auditory comprehension is also a special skill, and furthermore, one which can be developed at a faster rate than that of oral production. To the language teacher it is a matter of everyday observation that pupils can be taught to understand much more than they can actually reproduce orally. This has important implications for the teaching of auditory comprehension in Level III. Once we rid ourselves of the inhibitive practice of requiring pupils to reproduce orally the precise content of what they can comprehend audially, the way is opened for auditory comprehension of a much greater variety of topics more nearly approaching the maturity of comprehension which pupils have attained in English.

What this means in sustaining pupil interest should be self-evident, especially if we consider that after two or three years of studying a second language, with concentration on its basic structures and vocabulary, our pupils will have attained only a modest speaking ability in that language. But this need not be so with auditory comprehension if we develop it to the point where (a) the pupil can comprehend the gist of a recorded conversation between foreign pupils of his own age, (b) understand the general situation of a recorded anecdote or playlet, (c) grasp the plot essentials of a short narrative, (d) listen intelligently to a foreign radio or television interview, or to a news broadcast, or (e) follow the foreign language commentary of a film travelogue. These are among the recommended auditory comprehension activities of Level III.

It should be kept in mind that the listening activities described above represent a final stage of learning rather than a starting point. It is only after a series of carefully prepared and guided steps that the pupil eventually attains the goal of accurate auditory comprehension. The procedure may be likened to that of teaching intensive reading, only in this instance, the major effort will be directed to the ear rather than to the eye.

SUGGESTED PROCEDURE FOR AN AUDITORY-COMPREHENSION LESSON

(Without Accompanying Text)

The following steps in teaching the auditory comprehension lesson are predicated on a suitably graded recorded passage or dialogue with playing time approximately two minutes. Although an accompanying text may be used by the pupils in a variation of this type of lesson, the procedure outlined below does not provide for such a text. An attempt is made to simulate a functional listening experience where the listener would normally not have the text before him. The recommended procedure is as follows:

1. *Motivation*. Base this on content and direct it toward pupil experience.
2. *Psycho-Linguistic Set*. Indicate briefly and simply in French the situation, context or frame within which the spoken material unfolds.
3. *Removal of Difficulties: Phase One*. Teach and explain only those structures, vocabulary and cultural features beyond the hitherto attained audial range of the class.
4. *First Listening*. Complete run-through, without interruption.
5. *Removal of Difficulties: Phase Two*. Using structures and vocabulary taught in step 3, ask questions to determine which further difficulties, if any, are to be cleared up. Spot-playing of difficult parts precedes and follows analysis and clarification.
6. *Second Listening*. Complete run-through, without interruption.
7. *Activation of Responses*. Activate only those structures and vocabulary which pupils will need for responses. Use spot-playing for cues to responses that pupils may find difficult.
8. *Third Listening*. Complete run-through, without interruption.
9. *Comprehension Check*. Using structures and vocabulary activated in step 7, ask questions designed to elicit a summary. Terminate by a guided, and then a free, summary.
10. *Application*. Ask personalized and relay questions to elicit reactions, appreciation, analogies to pupil experience, *etc*.

The above are the fundamental steps of the auditory comprehension lesson, although the procedures may be varied, recombined or curtailed, depending on the teacher's skill, the ability of the class, the difficulty of the spoken material and the time available. This type of lesson aims at the development of audio-lingual skill, with accent on the "audio".* Lessons of this type should be given at regular intervals throughout Level III, using spoken French material of increasing difficulty, spoken by native Frenchmen at their normal rate of delivery, and dealing with the topics outlined below.

Classroom and laboratory exercises designed to develop listening comprehension may be divided into five types:

---

*For auditory comprehension lessons in connection with the reading lesson and with writing, see the chapter on *The Language Laboratory*, pps. 196-208

1. Auditory Comprehension
2. Audio-Lingual
3. Audio-Reading
4. Audio-Writing
5. Combination of the above

The first type has already been fully described in the lesson steps outlined above. This type is, of course, the one recommended for the development of auditory comprehension as a special skill. As indicated above, it is conducted entirely in French and corresponds to the functional uses of auditory skill in a French environment. Such functional uses would include the following types of spoken material:

Dialogues
Anecdotes
Short Stories
Playlets
News Broadcasts
Weather Reports
Travelogues
Interviews
Radio Skits
Song Recitals
Poetry Recitals

The other types are described later in this chapter in the discussion of *Reading*, p. 92, and *Writing*, p. 102, and in the chapter on the *Language Laboratory*, pp. 196-208.

The content and scope of Level III auditory material are almost identical with those of the materials used in Levels I through III for the development of the other language skills. However, as a "passive" skill, auditory comprehension will cover a wider range of topics than is required for the development of speaking ability, which is an "active" skill, and hence, one in which more limited accomplishment is to be expected. The content and scope of materials used to develop auditory comprehension as a special skill would coincide more closely with those of its related skill, namely, silent reading, which may also be described as a "passive" skill. Consequently, the list of topics given in the section on *Vocabulary Range*, under the headings of intensive and extensive reading, pp. 114-115 will serve as the suggested content and scope for Level III auditory comprehension work. A selection of these topics is given here for the teacher's convenience.

Current Events
Holidays and Observances
Contemporary Life
Homemaking, Fashions
Theater, Film, Opera
Government, Politics
Education, Schools
Sports, Recreation
Science and Industry
Travel and Communication
Art, Architecture, Monuments
Biographical Sketches

It is by no means intended that all of these topics be taken up in detail. The selection of particular topics and their depth of treatment will be determined by the reading and cultural materials used in Level III and by the progress of the class. Teachers should also be guided by the grade or difficulty levels indicated in approved lists of disc and tape recordings.

Oral Production

General Considerations

By "oral production" is meant all the component oral skills that lead up to and include normal conversation. In Levels I and II, for the most part, it was the component oral skills that were practiced; *i.e.* mimicry pronunciation, oral recitation of dialogues and action series, and oral drill of patterned exercises, such as substitution, variation, cued and directed responses, and various types of question-answer drills. This was necessary to give pupils oral control over basic sound-structure patterns as they were progressively introduced. Some of these oral drills will, of course, be continued for the new structures and vocabulary that are taken up in Level III. However, these oral drills do not constitute conversation as the word is generally understood. They are only a prelude to our ultimate goal. Hence, in Level III, as a more advanced stage of language learning, there will be greater emphasis on what we shall call "conventional conversation," for reasons explained below.

It would be well for teachers of French to be highly circumspect in using the word "conversation" without further qualification when referring to oral drill activities in the classroom. As one of the earlier proponents of audio-lingual methods pointed out, we must distinguish between the "conventional conversation" of the classroom and the "normal conversation" of everyday life.[*] Confusion of these two concepts leads to circular thinking, conflicting methods and unfounded claims. To dispel some of this confusion, we must realize from the very outset that the teaching situation necessarily limits us to "conventional conversation." To be sure, there will be some occasions for more or less normal conversation even in the classroom, but these will be relatively few since opportunities for normal conversation occur largely outside of school, *e.g.*, conversation with a native speaker of French.

As has already been indicated, conversation is likely to mean one thing to the foreign language teacher and quite another to the nonspecialist. To the former it has the connotation of a systematic and carefully graded oral exchange between teacher and pupil; to the latter it usually means more or less purposive everyday talk. But we must remember that in the classroom the topics of conversation are initially limited in range and complexity, and as the course proceeds, they become increasingly numerous and complex. In everyday conversation there is no such controlled, progressive gradation; the range of topics is well-nigh infinite and unpredictable, the only pertinent factors being the situational stimulus which impels the speakers to speak, the sensitivity of their reactions to this stimulus, and their individual powers of expression.

---

[*] See H.E. Palmer. *The Oral Method of Teaching Languages.* (Cambridge, England: Heffer & Sons, 1955).

It would therefore be illusory to believe that in Level III we are going to develop conversation as though it were a general skill which, once acquired, could be employed in all the situations and vicissitudes of everyday life. To develop conversational skill in this sense would require much more than three years of school instruction. This is confirmed by the six-year sequence posited in the foreign language revision program. Adequate mastery of this difficult and complex skill must remain a theoretical ideal in Level III, to be striven for but, in actual practice, rarely attained under the usual conditions of classroom instruction.

Having defined our terms and set up some feasible limits to the meaning of conversational skill, we can now proceed to indicate how and to what extent this skill can be developed in Level III.

Normal Conversation in Classroom Routine

If French is to become the language of the classroom, the teacher must make it so from the very beginning. Starting the class period with English will not only delay the transfer to the French but will also make it more difficult, because there must always be some vocal "limbering up" in French before speaking readiness is established. In common parlance among language teachers, this initial psycho-motor preparation is known as the "oral warm-up." It should come at the beginning of every lesson. This means that it should start with ordinary classroom routine.

Most basic French textbooks contain lists of classroom expressions. In addition, many teachers and chairmen prepare such lists for their individual and departmental needs. These lists of classroom expressions should, of course, be graded, for it is not expected that pupils can use them all from the very beginning. However, by Level III it is expected that pupils will already have acquired active mastery of a basic number of classroom expressions, and the teacher of Level III should reactivate these and round them out in order to be able to conduct the classwork almost exclusively in French.

The teacher must first of all set the example and then constantly insist that pupils use French for everyday class functions. Experience tells us that once the novelty of using the foreign language has worn off, the class will tend to lapse into English; and the same may often be true of the harassed teacher, eager to get the day's work under way. Teachers must be ever on the alert to counteract this tendency. Such effort is well spent, because the routine use of French represents one of the few instances in which conversation is naturally motivated by what goes on in the classroom and does not have to be artificially stimulated by some pretended situation. It offers an approach to normal conversation and sets the tone for using French in the subsequent work of the day.

Following is a list of the routine occasions which occur almost daily in the classroom and which afford opportunities for normal conversation in French:

Exchange of greetings (pupil-teacher; pupil-pupil)
Giving the date, day, class period or time
Remarking about the weather (seasonal, unseasonal, *etc.*)
Announcing coming events (school calendar, holidays, *etc.*)
Answering the roll-call (pupil announces the roll-call)
Stating reason(s) for absence or lateness
Expressing commiseration and wishes for speedy recovery
Extending birthday greetings and congratulations (songs)
Extending congratulations for notable achievement
Giving the assignment (page, chapter, exercise, line number)
Asking questions about the assignment
Assigning housekeeping tasks (boards, floors, windows)
Assigning boardwork
Calling on pupils to recite (relay or chain techniques)
Stating reason(s) for not having the homework
Requesting permission to leave the room
Giving directions for correction of boardwork
Asking and answering questions about boardwork, reading, *etc.*
Indicating lack of comprehension
Requesting teacher or pupil to explain something
Requesting teacher or pupil to repeat something
Asking a pupil to repeat more loudly or clearly
Pointing out and correcting mistakes
Suggesting improvement of pronunciation or diction
Agreeing or disagreeing with something said (reasons)
Expressing commendation or disapproval

The Systematic Oral Warm-Up

The vocabulary lists of Levels I and II are quite extensive and, as a result, it is not likely that pupils will have mastered them entirely by the end of the second level. However, it is expected that a great deal will have been accomplished in this respect by the time pupils are ready to enter Level III. In teaching active mastery of vocabulary for speaking purposes, the most difficult of all language skills, it is standard practice to concentrate on vocabulary levels prior to the one which pupils are currently engaged in learning. This is similar to the practice followed in extensive reading, where low-density material is used on a lower "plateau" than the one already attained by pupils.

Hence, for purposes of oral practice in Level III, it is recommended that teachers use the topics, or areas of interest, under which Level I and II vocabularies are grouped. These groupings represent some of the common speaking situations in the everyday life of pupils. Whereas normal conversation about classroom routine takes place at various points throughout the lesson, the systematic oral warm-up comes toward the beginning of the class period, usually while designated pupils are engaged in writing the homework or other exercises on the board. The oral warm-up is essentially "conventional conversation," *i.e.* a teacher-directed question-answer series revolving about one or two topics.

In order to budget the time devoted to oral warm-up (2 to 4 minutes), the teacher should check the Level I and II vocabulary topics against those occurring in the lesson of the day, *e.g.* reading, or auditory comprehension. Topics which occur in the lesson of the day need not be treated in detail during the oral warm-up because they will be sufficiently practiced during the lesson proper. However, they should not be ignored altogether as warm-up material because they provide an apt motivation which leads directly into the lesson of the day. Topics not covered in the lesson of the day should be reserved for more detailed practice at the beginning of other recitation periods. They may then have little or no relation to the day's topic, but they do perform a vital function in generating oral readiness, and in any event, are essential if speaking ability over a wide range of topics is to be systematically developed.

In addition to the oral warm-up, such topical question-series may also be extended to include written work; *i.e.* the oral answers may be corrected orally and then written by pupils on the board or in their notebooks, followed by further correction of the written work. This type of extended practice corresponds to the Level III Regents question calling for written responses to oral questions. Examples are given in a following section of this bulletin dealing with *Writing*, pp. 102-108. However, as a rule, written responses will not be practiced as frequently as the purely oral warm-up, which has economy of time in its favor.

Many teachers and chairmen use prepared series of topical questions for the daily oral warm-up, usually 10 to 20 questions under each topic. Such systematic procedure is essential if pupils are to master for active use the vocabulary and structures implied by the extensive range of topics for Levels I and II. For the convenience of teachers, these Level I and II topics are here combined into a single list.

- Greetings
- Expressions of courtesy
- School, Classroom, the Lesson, Homework, Language
- Family and Friends
- Age, Personal Description
- The House, Rooms, Furniture
- Professions and Occupations
- Meals, Foods, Beverages, Dishes and Table Settings
- Parts of the Body, Health
- Clothing, Materials
- The City, Buildings (materials), Shops, Shopping
- Amusements
- Nature, Weather
- Country, Vacations
- Animals, Birds
- Fruits, Flowers
- Seasons, Holidays
- Travel, Transportation
- Nations, Government
- Military Terms
- Religions
- Time, Numbers, Arithmetic, Dimensions
- Post Office, Currency
- Colors, Qualities, Quantity
- Emotions, Abstract Notions

Conversation Based on Reading

Since reading will occupy about half the time of Level III instruction, frequent opportunities for oral work will occur in the course of reading lessons. Oral work based on reading will include pronunciation of new vocabulary, oral drill of new structures, use of new vocabulary in structural context (original sentences), oral reading and various types of patterned responses leading to complete and independent answers. Of the patterned responses, "alternative" or "choice" questions are especially recommended since they simulate normal conversation. The questions are given sequentially to facilitate a controlled oral summary. The culminating stage is the free oral summary. Subsequent discussion by pupils and their corrections and additions to the oral summary, as well as their comments and reactions, supply an approach to normal conversation.

Another approach to conversation based on reading can be made by having pupils formulate simple questions of their own which they then ask of other pupils. Conversation about the correctness of the answers ensues. Similarly, pupils may be directed to prepare true-false statements and to call on other pupils to react orally; *i.e.* to agree that the statement is true, giving reasons, or to say that the statement is false, supplying a correct statement. This comes close to the "statement-rejoinder" aspect of normal conversation.

A more complete account of oral activities in connection with reading will be found in the following section on ***Reading***, pp. 92-102. Of the many examples offered, preference should be given to those which promote conversation, as described above.

Conversation Related to Writing

Writing from dictation offers an opportunity for elementary oral practice if choral repetition is required of pupils before they write. Choral reading of the completed dictation may then serve as additional oral practice while at the same time enabling pupils to check what they have written. If the dictated selection is a dialogue, it may be recited antiphonally by designated chorus-sections of the class. Dictations which have intrinsic interest, as distinguished from those exemplifying sound-spelling features, may serve as the point of departure for "yes-no," "choice," or "relay" questions that form a kind of conversation.

At a more advanced stage of Level III, written summaries of outside reading assignments, or of a play, film, or broadcast may be developed into oral summaries by a controlled question-series. Sufficient practice in developing written into oral summaries should eventually enable brighter pupils to prepare and deliver oral book reports of supplementary reading and oral summaries of various experiences involving the French language or French culture. It will also facilitate the development of skill in oral composition, the natural prelude to written composition.

Reading

General Considerations

The aim set for the development of reading skill is "to increase the ability to read new material in French within the scope of Level III, with direct comprehension and with appreciation." Concerning the scope of Level III reading, little need be said here, since it will be topically outlined with respect to both language and content in the sections on grammatical structures, vocabulary, idiomatic expressions and culture. Attention is directed particularly to the section entitled *Vocabulary Range*, pp. 112-115, which discusses the varying rates at which active and passive vocabulary are learned, and which lists the topics for both intensive and extensive reading given in the New York State syllabus.

We may well begin with a definition of reading which will show us why it is the activity *par excellence* for achieving a fusion of language skills. Reading has been defined as a process of "sight-sound-sense," in which "sight and sound" stand for the visual perception of graphic symbols representing speech sounds, and "sense" stands for comprehension of the meaning conveyed by the symbols. Even in silent reading, as has been demonstrated by laboratory tests, there is an involuntary activity of the vocal organs known to psychologists as "silent speech," which occasionally becomes overt in the form of lip movements. This activity usually becomes attenuated as fluency in reading is developed; but the fact that "silent speech" persists even in fluent readers, demonstrates the interdependency of speaking and reading. Thus oral activities in connection with reading rest on a sound psychological basis and are a part of every reading lesson.

Types of Reading

The process of reading may also be considered from a functional point of view, that is, with reference to the actual use of reading. From this point of view, a distinction emerges between oral and silent reading. Oral reading has the special function of conveying meaning to one or more auditors, whereas silent reading is the function by which individuals derive for themselves the meaning of a printed text. As far as frequency of use is concerned, silent reading is of greater importance because general learning is, to a great extent, dependent upon it. Silent reading, furthermore, is superior to oral reading for purposes of grasping content because it is free of the distracting factors which operate in oral reading, where attention must be paid to the mechanics of oral production. How often do pupils read aloud, and then, when questioned as to the content of what they have read, find themselves tongue-tied? Thus we can see that the distinction between oral and silent reading has important implications for the teacher. Although some oral reading should form a part of every reading lesson, silent reading should predominate because it is the most common and most efficient way by which most individuals comprehend printed matter both for information and for enjoyment.

If we view reading as a developmental process, we may make a further distinction between *intensive* and *extensive* reading. From this point of view, intensive reading may be considered the process by which pupils are taught to read, while extensive reading would be the process by which pupils practice what they have learned and thereby extend their reading power. Intensive reading may be likened to a "pre-digestive" activity wherein the obstacles to comprehension and fluency are broken down and removed, thus enabling the pupil to read fluently and to assimilate the content of what he is reading. If, during the pre-digestive phase, the pupil has learned the techniques by which the obstacles have been overcome, and can then apply these techniques of his own accord in subsequent reading, he may be said to have acquired the power to read new material.

The general considerations discussed above are exemplified in the outlines for reading lessons that follow. It should be borne in mind that these outlines are quite detailed and that not all of the suggestions offered would necessarily apply to any given lesson. Teachers may therefore select those suggestions which are pertinent to the particular lesson they are teaching, as long as they observe the general sequence indicated by the main captions in the outline.

SUGGESTED PROCEDURE FOR AN INTENSIVE READING LESSON

I. MOTIVATION

  A. Based on pupil experience and interest
  B. Based on content of a preceding lesson

II. AIMS

  A. Substantive: to understand the meaning of the reading selection
  B. Linguistic: to learn specified vocabulary, structures and idioms
    1. for either passive or active mastery, as planned by the teacher
  C. Functional: to acquire fluency in silent reading and expression in oral reading
  D. Stylistic: to recognize and appreciate devices and nuances of style
  E. Cultural: to acquire cultural data, insights and appreciation

III. REMOVAL OF DIFFICULTIES

  A. Explanation of new vocabulary (conducted as much as possible in the foreign language)
    1. synonyms, antonyms, cognates
    2. word formation (derivation of words from other parts of speech)
    3. word analysis (stems, prefixes, suffixes)
    4. definition

    5. inference from context
    6. English equivalent
  B. Explanation of new structures and idioms
    1. simple paraphrase
    2. analogy to structure of idiom previously learned
    3. inference from context
    4. analogy to English structure
    5. "spot translation"

IV. READING

  A. Oral (by teacher, of part of the text)
  B. Silent (by pupils, of the same passage or other passages)
  C. Oral (by pupils, after silent reading, or after oral reading by the teacher)

Note: In general, pupils should not read aloud any material which they have not seen or heard.

V. DEVELOPMENT AND TESTING (Oral or Written)

  A. Questions and answers in French
    1. In English, only if necessary
    2. Vary straight questions by "yes-no" or "choice" questions
    3. With difficult material, use "cued" responses
  B. Brief medial summaries in French
    1. In English, if necessary
  C. True-False exercises
  D. Multiple-choice exercises
  E. Completion exercises
  F. Further word study
  G. Explanation of cultural allusions
  H. Literary appreciation

VI. FINAL SUMMARY IN FRENCH

  A. Collective summary
    1. Given by several pupils and cued by the teacher when necessary
  B. Summary guided by key words written on the board
  C. Answers to questions appearing on board slips
    1. Round of questions and answers, one pupil calling on the next ("chain reaction")
    2. Choral reading of answers by class

D. If suitable, a summary by dramatization
E. Dictation of a summary based on the passage

VII. ASSIGNMENT
(Differentiate to provide for individual differences.)
- A. Rereading the passage
- B. Writing answers to selected questions in French
- C. Writing a summary in French
- D. Learning new vocabulary (using words in original sentences)
- E. Constructing additional questions based on the passage

Note: Since the aim of this lesson is reading, the major portion of class time should be devoted to items III, IV, and V. Not all the devices listed need be included in every lesson.

SUGGESTED PROCEDURE FOR AN EXTENSIVE READING LESSON

Extensive reading has two principal purposes: (a) the rapid comprehension of material for the increase of reading skill, and (b) the acquisition of an increased passive vocabulary. Extensive reading is used to cover rapidly such portions of the class text as are not taught intensively. It also permits the introduction of more varied reading matter than is found in the class text. As a rule, most outside reading in French is done extensively; *e.g.* supplementary reading, book reports, reports on articles in French newspapers and magazines, *etc.*

I. MOTIVATION

II. AIMS

III. REMOVAL OF MAJOR DIFFICULTIES
(Pre-reading questions or guides)

IV. SILENT READING
(In class or outside)

V. EXERCISES
- A. Testing of comprehension
  - 1. Questions and answers in French
  - 2. Summaries in French
- B. Composition work based on outside reading

C. Summary or composition based on such portions of the class text which, for lack of time, are not taught intensively

Word Study

The learning of vocabulary is an intrinsic part of learning to read. In acquiring the facility of recall necessary for fluent reading and for conversation based on reading, memorization undoubtedly plays an important role. Consequently, teachers usually employ associative devices as learning and memory aids in teaching new vocabulary. These devices are chiefly synonyms, antonyms and cognates. Aside from their associative aspects, their chief virtue resides in the fact that they permit the teaching of vocabulary entirely in the foreign language. However, although the teaching of vocabulary by means of synonyms, antonyms and cognates is recommended, each of these devices has pitfalls of which the teacher should be aware.

The approximate nature of synonyms (they are rarely exact equivalents) limits their use for precise determination of meaning. The pupil who acquires the notion that synonym pairs or triplets are at all times interchangeable, will run into difficulties later on when semantic range, usage and style become important factors in the comprehension and appreciation of a French text. The same applies to antonyms, which present further possibilities of confusion in that they frequently include not only true opposites but also negatives and contrasts. Even more unreliable are cognates, which, despite their name, are not always easily recognizable, and which generally require a knowledge of derivations and patterns of phonetic and orthographic change that might be expected of a linguistic scholar, but certainly not of the average high school pupil. The tendency of some teachers and textbook writers to use many cognates in the beginning phases of instruction gives a misleading impression to pupils of the apparent ease of learning vocabulary, and in many cases, they acquire the vicious habit of imputing meanings to words solely on the basis of superficial resemblances bearing no cognate relationship whatsoever.

It is not to be inferred from the above remarks that synonyms, antonyms and cognates are to be eschewed altogether as devices for teaching vocabulary. The important thing for the teacher is to realize their limitations and to use them judiciously. They should certainly not be used to convey false linguistic notions, nor should they be used as an end in themselves; that is, they should not, as a rule, be studied out of context. It is also important for the teacher to realize that there are more precise techniques for teaching vocabulary entirely in the foreign language, namely, by means of word formation, word analysis, inference from context, and simple definition or paraphrase.

A Note on Translation

In the reading aim set forth above, teachers should note the implications of developing the ability to read "with direct comprehension." What this means is that the teacher is expected to guide pupils by progressive stages until they reach the point where they can grasp the thought of a French text without recourse to translation. Direct comprehension in reading French, like "thinking in French," cannot be produced by fiat, nor by some magical method. It builds up gradually and comes as the end product of a prolonged series of exercises in both intensive and extensive reading of a variety of progressively graded reading matter.

Until this end product is acquired, it is to be normally expected that translation, whether oral or silent, whether acknowledged or not, cannot be entirely suppressed. And, indeed, in the general principles for Level III, a limited use of English is anticipated. However, this does not mean that translation is to be encouraged; on the contrary, it can be stated positively that fluency in reading and direct comprehension of a French text would be immeasurably more difficult to achieve if translation into English were the sole technique employed in the teaching of reading. And conversely, fluency and direct comprehension will be actively promoted by conducting the reading lesson almost exclusively in French. At the most, English would be used for "spot translation" of difficult structures and for explaining vocabulary or cultural allusions that could not be explained in French within the range of vocabulary hitherto attained by pupils.

SUGGESTED LESSON PLAN
INTENSIVE READING (LEVEL III)

(From *Le Petit Chose*, Chapitre IX*)

VOCABULAIRE

la blouse	blouse, smock
la bourse	scholarship
le collège	school, academy
dédaigneux	scornful, disdainful
l'élève m. or f.	pupil

---

*Alphonse Daudet. *LE PETIT CHOSE.* Nouvelle édition simplifiée. Boston: D.C. Heath and Co. Reprinted by permission.

environ	about
l'étude	study
l'externe	day pupil
la foi	faith
lors	then
le recteur	president
surnommer	nickname
utile	useful

EXPRESSIONS IDOMATIQUES

ailleurs	*d'ailleurs:* besides
avoir	*il y a (avait) deux mois que je suis (étais) ici:* I have (had) been here for two months
depuis	*depuis lors:* from that time, since then
faire	*il fait la grimace:* he is making faces
fin	*à la fin:* finally
foi	*de bonne foi:* honestly
penser à	*il pense à (lui):* he thinks of (him)
tenir	*tiens!:* look! hello!
tout	*tout de suite:* immediately

Il y avait environ deux mois que nous étions à Lyon, lorsque nos parents pensèrent à nos études. Mon père aurait bien voulu nous mettre au collège, mais c'était trop cher.

Un ami de la famille, recteur d'université dans le Midi, écrivit un jour à mon père que s'il voulait une bourse d'externe au collège de Lyon pour un de ses fils, on pourrait lui en avoir une.

—Ce sera pour Daniel, dit mon père.

—Et Jacques? dit ma mère.

—Oh! Jacques! je le garde avec moi; il me sera très utile. D'ailleurs, je m'aperçois qu'il a du goût pour le commerce.

De bonne foi, je ne sais comment mon père avait pu s'apercevoir que Jacques avait du goût pour le commerce. En ce temps-là, le pauvre garçon n'avait du goût que pour les larmes, et s'il l'avait consulté. . . . Mais on ne le consulta pas, ni moi non plus.

Ce qui me frappa d'abord, à mon arrivée au collège, c'est que j'étais le seul avec une blouse. A Lyon, les fils des riches ne portent pas de blouses. Quand j'entrai dans la classe, les élèves rirent. On disait: "Tiens! il a une blouse!" Le professeur fit la grimace et tout de suite me prit en aversion. Depuis lors, quand il me parla, ce fut toujours d'un air dédaigneux. Jamais il ne m'appela par mon nom; il disait toujours: "Eh! vous, là-bas, le petit Chose!" je lui avais dit

pourtant plus de vingt fois que je m'appelais Daniel Ey-sset-te. . . A la fin, mes camarades me surnommèrent "le petit Chose", et le surnom me resta . . .

I. AIM

To have the pupils read with understanding and enjoyment Chapter IX of *Le Petit Chose* and engage in various oral and written activities designed to develop linguistic skills and literary appreciation.

II. MOTIVATION

A brief description in French by the teacher of the French educational system, stressing: *école primaire, école secondaire, lycée, collège, université, externe, interne,* (tuition, past and present), *bourse, blouse*

III. PROCEDURE

A. The teacher elicits a brief oral summary in French of the previous pertinent facts of the story. This may have been part of the assignment given the previous day.

B. Removal of difficulties.

Ordinarily the teacher would convey the meaning of the new words through gestures, synonyms, antonyms, paraphrase, cognates, or translation. In this book, however, since the new vocabulary and idioms are listed with their meanings at the head of each chapter, the class is asked to pronounce the new words after the teacher. The teacher will elicit also the meaning of: *il aurait bien voulu, on pourrait en avoir une, il n'avait du goût que, ni moi non plus.*

C. The class reads silently p. 30, line 1 to p. 31, line 7.

D. The teacher asks the following questions orally and elicits oral answers in French. After each question has been answered correctly, a student is sent to the board to write the answer:

1. *Pourquoi Daniel n'allait-il pas à l'école?*
2. *Qu'est-ce que le recteur d'université a offert à M. Eyssette?*
3. *Qui va-t-on envoyer au collège de Lyon?*
4. *Pourquoi M. Eyssette voulait-il garder Jacques avec lui?*

E. The teacher writes on the board:

Trouvez dans le texte un synonyme de:
quand; il aime le commerce

Trouvez dans le texte le contraire de:
bon marché; le nord; inutile

and elicits oral answers in French.

F. Removal of difficulties (continued)
The teacher elicits the meanings of: *ce qui me frappa;*
il me prit en aversion

G. The teacher reads orally page 31, lines 7-20, as pupils follow silently in the book.

H. The teacher reads orally:

1. *M. Eyssette avait mis ses deux fils au collège.*
2. *Jacques n'avait de goût que pour le commerce.*
3. *Au collège de Lyon les fils des riches portaient des blouses.*
4. *A son arrivée au collège, Daniel était le seul avec une blouse.*
5. *Quand Daniel est entré dans la classe, les élèves ont ri.*

After each sentence a pupil is called upon to say: "*Oui,*" and repeat the sentence, or "*Non*" and correct the sentence.

I. The sentences previously written on the board are now corrected and read in chorus by the class after a model reading by a pupil or by the teacher.

J. Directed dialogue.

Individual students are called upon to carry out the following commands given orally by the teacher:

1. *Demandez à M. Eyssette pourquoi il veut garder Jacques avec lui.*
2. *Répondez que Jacques vous sera utile dans le commerce.*
3. *Répondez qu'à votre avis, Jacques n'a du goût que pour les larmes.*
4. *Dites ce qui vous a frappé à votre arrivée au collège.*
5. *Dites au professeur que vous vous appelez Daniel Eyssette, et non pas le petit Chose!*

K. One or more pupils are asked to describe orally in French the picture on page 30.

L. Oral reading by pupils of parts of the text, individually or in chorus after the teacher.

IV. ASSIGNMENT

1. *Ecrivez et étudiez le nouveau vocabulaire et les expressions idiomatiques.*
2. *Relisez le chapitre, et racontez l'histoire en français.*
3. *Devoir facultatif: Ecrivez brièvement en français ou racontez oralement: "Un jour mon professeur de . . . m'a pris en aversion . . ."*
4. *Lisez Chapitre X.*

Writing

General Considerations

To give direction to the following discussion of the types of writing to be done in Level III, it is best to review what has been said about writing in the Aims and in the Guiding Principles of Level III. The Aims stressed the further development of writing ability "without resorting to translation" (item 4). The Guiding Principles pointed out that in Level III the writing skills would be practiced mainly in conjunction with reading, and that audio-lingual activities based on reading would serve as the "prelude to writing" (item 5). The Guiding Principles also touched on the adverse effects of translation (item 6).

In addition to the Aims and Guiding Principles, a review of the writing activities recommended for Levels I and II will give us the point of departure for the discussion of writing activities in Level III. The chief types of writing practiced in Levels I and II were: a. *imitative* (copying, dictation); b. *guided (*completions and short responses); and c. *controlled* (writing of cued responses, directed dialogue, *etc.).* In some cases, no doubt, a beginning had been made in the writing of directed and of free composition, but this cannot be assumed for all classes of Level II.

As a general principle, it may be stated that some writing, in one form or another, can be introduced in connection with the development of each of the three skills previously discussed. After auditory comprehension exercises, short or complete answers can be given orally and then written. In connection with oral production, rejoinders to statements and responses to questions or commands can be written after they are spoken. In connection with reading, there can be dictations, written exercises and written summaries. Furthermore, by extension of any of these forms of writing into a connected series of sentences, we can develop the rudiments of composition.

In developing the writing skills, a distinction should be made between the skills *per se,* as they are practiced in the classroom, and the manner in which they are tested in the Level III Regents Examination. The objective form of the examination and the attempt to operate almost entirely in French necessarily limit the possibilities of cursive answers and give undue emphasis to passive recognition. While perhaps indispensable in mass testing, short answers and multiple choices need not be used when dealing with smaller groups. It is therefore expected that teachers, as often as time permits, will require complete written responses in their classroom practice, in testing and in homework.

Types of Writing

It will be seen from the following outline of Types of Writing for Level III that most of the general types practiced in Levels I and II will be continued in Level III. It is not so much in type as in variety, extensiveness and depth of treatment that Level III writing will differ from that of the previous levels. The chief innovations in Level III will be more extended forms of writing, ranging from directed to free composition. Letter writing, as a form of directed composition will also receive fuller treatment in Level III.

Directed composition, with instructions either in English or in French, will be the chief type of writing favored in Level III. This by no means precludes the writing of free composition on assigned topics. However, the amount of time which can be devoted to free composition in Level III is necessarily limited; and in any case, whether or not free composition becomes a feature of Level III instruction will depend on the teacher's initiative and the calibre of the class. For this reason, the full development of free composition is not anticipated until Level IV.

I. Dictation
    A. Types of material
        1. Familiar
        2. Unfamiliar
    B. Sources of material
        1. A 100-word connected passage or anecdote
        2. Passages from reading texts
        3. Passages especially constructed or selected to drill or test specific sounds or structures

C. Administration
1. Brief selections given frequently are preferable to long passages.
2. With familiar material the passage should be read once or twice by the teacher. With unfamiliar material the passage should be read at least twice. The first reading, with pupils listening, should be given at about the speed of the usual public speaker; the second, slowly, in breath groups, while the pupils write. The punctuation should be given in French during the second reading. A third reading is given at the speed of the first one.

II. Completion of a Series of Connected Sentences

A. Types of material
1. Based on an activity previously discussed orally
2. Based on reading

B. Example: *Le télégramme* (based on *Le Petit Chose*, Chapter XII)
1. *Un soir, après le dîner, M. Eyssette . . . . .*
2. *Daniel s'était assis devant . . . . .*
3. *Tout à coup, quelqu'un . . . . .*
4. *Daniel est allé . . . . .*
5. *Un homme lui a donné . . . . .*
6. *Il a demandé à Daniel de . . . . .*
7. *D'une voix qui tremblait, M. Eyssette a demandé . . . . .*
8. *Daniel a répondu: . . . . . (Il mentait.)*
9. *Après avoir signé, Daniel a . . . . . le télégramme sous . . . . .*

III. Directed Composition (with directions in French)

Example:

Imaginez que c'est le jour de votre examen de Regents en mathématiques, et la veille de votre examen de français. Ecrivez un paragraphe en français où vous racontez ce que vous avez fait ce matin et ce que vous comptez faire pendant le reste de la journée. Dites:

1. *à quelle heure vous vous êtes levé ce matin*
2. *ce que vous avez pris au petit déjeuner*
3. *comment vous avez passé la matinée à la maison*
4. *à quelle heure vous êtes parti pour l'école*
5. *comment vous êtes arrivé à l'école*

6. *comment vous avez trouvé l'examen*
7. *avec qui vous comptez jouer au tennis après l'examen*
8. *ce que vous avez l'intention de faire après le dîner*
9. *ce qu'il vous faut repasser pour votre examen de français*
10. *quelle note vous espérez recevoir dans votre examen de français*

IV. Directed Composition (with directions in English)

Example: Write a letter to your parents telling them that you have arrived in Paris to spend the long-promised month with your French "pen pal". The letter must consist of nine grammatically complete sentences in French, containing the information given in the instructions below. Together, these sentences are to form a unified letter. Be sure to include in your letter the date, the salutation, and the complimentary close.

Tell your parents that:

1. you have arrived safe and sound in Paris
2. the crossing was uneventful on a calm sea
3. on board you enjoyed yourself by dancing and making the acquaintance of new friends
4. Paris impressed you very much, just as you had thought it would
5. you found the Dubois family quite charming so that you quickly felt at home
6. you had no trouble understanding them and they also understood your French
7. you spent the first day unpacking and learning about French life
8. of course, during your stay in France you are planning to visit Mont Saint-Michel and see the castles on the Loire
9. you thank them for letting you take such a fine trip

V. Guided Summaries by Questions in French or by Outline

VI. Written Answers in French to Oral or Written Questions

Examples:

1. *Quand voudriez-vous faire un voyage en France?*
2. *Avec qui voyageriez-vous?*
3. *Quelles villes voudriez-vous visiter?*

4. *Combien de temps passeriez-vous en France?*
5. *Quel cadeau rapporteriez-vous pour votre meilleur ami?*

VII. Use of Selected Words or Idioms in Original Sentences

VIII. Written Description of a Picture

IX. Free Composition on an Assigned Topic

Examples:

1. *La personne que j'admire le plus*
2. *Ma première journée au lycée*
3. *L'université que j'ai choisie*
4. *En voyageant on apprend beaucoup*

X. Mechanics of Letter Writing

A. The date: In French letters the date line appears as follows:

Paris, le 1^er^ juin 1966
or *le 6 juin 1966*

B. The salutation:

1. The salutation in a letter to a friend or relative is: *Cher Jean, Cher ami, Chère Colette, Mes chers parents,*
2. The salutation in a formal or business letter is: *Monsieur, Madame, Messieurs,*

C. The complimentary close:

1. The close in a friendly letter is: *Votre tout dévoué, Bien amicalement, Bien à vous, Meilleures amitiés, Ton ami,*
2. The close in a formal or business letter is: *Je vous prie d'agréer, Monsieur, l'assurance de mes sentiments les plus respectueux.* or *Veuillez agréer, Monsieur, l'expression de mes sentiments distingués.*

D. The envelope: The envelope is addressed as follows:

Monsieur Henri Dupont
7, avenue Mozart
Paris (XVIe) or

Monsieur Louis Garou
13, rue des Aubépines
Bois-Colombes (Seine)

Free Composition

The procedures for the writing of directed composition are fully illustrated by specific examples in the outline of Types of Writing (pp. 103-106). However, for free composition, only a few topics are suggested, with no indication as to procedure. Although, as previously indicated, the full development of free composition will not come until Level IV, it is appropriate at this point to offer some suggestions for the teaching of free composition for those teachers who wish to introduce this type of writing in Level III.

Free composition involves the original, independent and easy manipulation of language. It requires imagination, resourcefulness and skill. The ability to express or "compose" one's thoughts in any language is always an exacting task which requires a knowledge of words, structures, idioms and correct usage, as well as a background of experience and a fund of ideas. Preoccupation with the mechanics of language must not be so great as to interfere with the generation and flow of ideas.

It must be assumed, therefore, that pupils will already have acquired some facility of expression in French before embarking on the creative activity of free composition. This facility need not extend to complete mastery of the language in all its phases. For the purposes of writing on an assigned topic, a mastery of the linguistic details relative to that topic would, for the most part, be sufficient. Consequently, setting a single topic for the entire class would be the simplest and hence the beginning stage of teaching free composition.

Once pupils have gained sufficient mastery in making independent assertions and rejoinders, in giving independent responses and in constructing original sentences, the teacher can develop a selected topic orally by means of a prepared series of sequential questions in French. The teacher uses these questions to elicit a variety of responses from the class. Several pupils are sent to the board, each of whom, in turn, writes one of the acceptable responses to the same question. The result is a series of varied responses to the same question. This procedure is repeated in phases until the body of the composition, say five or six sentences, is complete and available to pupils for note taking of their individual choices and variations. The same procedure is followed to develop introductory or topic sentences, transitional phrases and concluding sentences.

In a similar way, other possibilities for encouraging free composition may be created by making the composition a center of interest for group activity. The advantage of developing a composition by a group is that the collective ability, linguistic knowledge and imagination of the group is made available to all and is helpful and stimulating to the slower pupils. A suggested sequence for group development of a composition is:

1. Oral discussion in French of a topic selected by the group
2. Organization of the ideas to be included
3. Eliciting key vocabulary, phrases and sentences from the group, writing these on the board, correcting and copying them in notebooks
4. Cooperative reading and dictation of original sentences by members of the group
5. Individual writing, with individual variations

The attainment of a measure of ability in creative writing gives the pupil a sense of achievement, leads to an interest in "pen pal" correspondence and in writing articles for publication in a school or city-wide French publication. Pupils who have literary ability and interests should be encouraged to write short compositions, letters or poems in French. Types of free composition, in addition to suggested topics, may include the following:

1. Summary and personal evaluation of a story read in class, or as supplementary reading
2. Summary and personal evaluation of a newspaper or magazine article
3. Brief personal narratives on such topics as:
    Comment j'ai gagné de l'argent
    Mes projets pour les grandes vacances
    Un voyage en France (au Canada)
    Comment je passe mes heures de loisir
    Un incident intéressant
    Ce que j'écris à mon correspondant français
    Mon meilleur ami (Ma meilleure amie)
    Mon programme de radio (de télévision) favori
    Mes sports favoris
4. Completion of a story begun in class, or told by the teacher, or written by a gifted pupil

CONTENT AND SCOPE, LEVEL III

Grammatical Structures

A review of items taught in Levels I and II is essential. Many of these items were taught on an elementary level. They will now be presented in greater detail for reinforcement of knowledge and enlargement of scope. Certain items will receive greater stress than others since materials will be adapted to the needs of the pupils. Level III will also include items not previously taught or stressed which are important in rounding out the pupil's knowledge of the structure of the language for the increased functional activities of this level, *e.g.* reading and writing.

I. ARTICLES

- A. Special uses of the definite article:
  1. Before nouns used in a general or abstract sense; *e.g.* *L'or est un métal précieux. La vie est belle.*
  2. Before titles of dignity or profession; *e.g.* *Le docteur Dubois vient de partir.*
  3. Before nouns of measure or weight; *e.g.* *La viande coûte quatre francs la livre.*
  4. Before days of the week and seasons; *e.g.* *Il n'y a pas de classes le jeudi.* *Le printemps est ma saison favorite.*
  5. Before names of countries and languages; *e.g.* *La France attire beaucoup de touristes.* *Il étudie le français.*
  6. With partitive expressions; *e.g.* *Elle a acheté du pain, de la viande et des oeufs.*
  7. With expressions of time, such as *l'année dernière, la semaine passée, etc.*
- B. Omission of the definite article:
  1. Before plural nouns modified by a preceding adjective; *e.g. Marie a de jolies robes.*
  2. Before languages, after *parler* and *en; e.g.* *Je parle français. J'écris en espagnol.*
- C. Omission of the indefinite article:
  1. Before an unmodified noun denoting profession, nationality, race or religion; *e.g.* *Son oncle est avocat.*
  2. After *quel! e.g. Quelle surprise!*

II. ADJECTIVES

- A. Forms, position, agreement
  1. Including agreement with two nouns of different genders; *e.g.* *Marie et Jean étaient contents de me voir.*

B. Comparison
  1. The use of *que* for *than* in a comparison.
  2. The use of *de* for *than* in a comparison with numerals.
  3. The use of *de* for *in* after a superlative.

III. NUMERALS

A. Review of cardinals: 1 to 1,000,000.
B. Review of ordinals: 1st to 100th.
C. The use of the comma and period with cardinal numbers.

IV. PRONOUNS

A. Relative: *ce qui, ce que, tout ce qui, tout ce que, lequel, dont, où.*
B. Indefinite: *on, personne, quelqu'un, quelque chose, rien.*

V. ADVERBS

A. Irregular formation: e.g. *aveuglément, constamment.*
B. Position with compound tenses; *e.g.*
Il a beaucoup voyagé l'année dernière.

VI. VERBS

A. Irregular: *battre, conduire, construire, courir, mentir, mourir, naître, offrir, paraître, permettre, prévenir, produire, promettre, reconnaître, rire, sentir, servir, sourire, suivre, tenir, valoir, vivre.*
B. Review formation and use of the following tenses of the indicative: present, imperfect, future, conditional, compound past, imperative.
C. Simple past, pluperfect, conditional past.
D. Present and past subjunctive of regular verbs and of the irregular verbs studied so far.
E. Uses of the subjunctive:
  1. Subjunctive governed by impersonal expressions; *e.g.*
     il est possible, il faut, il vaut mieux, etc.
  2. Subjunctive governed by certain conjunctions; *e.g.*
     afin que, à moins que, avant que, etc.
  3. Subjunctive governed by a superlative or an indefinite antecedent; *e.g.*
     C'est le meilleur ami qu'il ait.
     Il cherche un homme qui puisse l'aider.
  4. Subjunctive in independent clauses; *e.g.*
     Vive la science!

F. Subjunctive replaced by an infinitive; *e.g.*
Il a peur de sortir seul.
Voulez-vous partir tout de suite?
Il travaille pour gagner de l'argent.

G. Use of the present tense with *depuis quand, depuis, il y a.*

H. Use of the future after *quand, lorsque, aussitôt que, dès que.*

I. Agreement of the past participle:
   1. With verbs conjugated with *être*
   2. With verbs conjugated with *avoir*
   3. With reflexive verbs

J. Substitution of the reflexive verb for the passive voice; *e.g.*
Ce mot s'écrit avec un accent aigu.

K. Conditional sentences with *si.*

L. Present participle with *en;* infinitive with *avant de, sans, au lieu de, etc.;* past infinitive with *après.*

VII. PREPOSITIONS

A. Special use with geographical expressions: use of *à, en, dans, de* with names of countries, cities, and other places to express *in, to,* or *from.*

B. Complementary infinitives with and without prepositions:
   1. With *à: aider, apprendre, s'attendre, commencer, continuer, enseigner, inviter, se mettre, réussir.*
   2. With *de: cesser, décider, défendre, demander, empêcher, essayer, oublier, refuser, regretter, tâcher, se souvenir, venir.*
   3. Without any preposition: *aimer mieux, aller, compter, désirer, devoir, espérer, falloir, laisser, pouvoir, préférer, savoir, venir, vouloir.*

VIII. NEGATIVES

A. Use of *ne . . . . point, ne . . . . guère, ne . . . . ni . . . . ni . . . .*

B. Position in compound tenses:
   1. *Je n'ai rien vu.*
   2. *Je n'ai vu personne.*
   3. *Je n'ai acheté que deux pommes.*
   4. *Je n'ai vu ni Jean ni Marie.*

C. As subject of the verb:
   1. *Personne n'est arrivé.*
   2. *Rien n'est si beau!*

Vocabulary Range, Level III

Since Level III is the year in which the development of reading power is stressed, and since this development is inconceivable without the acquisition of a greatly increased vocabulary, the question of vocabulary range assumes vital importance. The term "vocabulary range" is used because it is no longer feasible to provide definite vocabulary lists as was done in Levels I and II.

The reasons for this are inherent in the growing divergence between "active" and "passive" (or "recognitional") vocabulary that sets in as silent reading for comprehension increases in frequency, quantity and scope. Several factors are operative here; for one thing, silent comprehension is much easier than the immediate recall and articulatory power required for oral production. In silent reading there is time for deliberation, for inferring meanings from context or from word analysis, and for putting into play the recognitional skills derived from the study of cognates and the functions of lexical elements (prefixes, suffixes, *etc.*). Analogical reasoning based on life experience and reading in English, as well as the frequent recurrence of basic words, also promote the rapid expansion of recognitional vocabulary.

Thus it can be seen that in the development of reading power a point is reached where the ability to recognize the meaning of words can be said to develop in geometric ratio, whereas the development of the power of recall for active oral production proceeds in arithmetic ratio. This means that the guiding principle of Level I, which states that nothing is to be read which has not first been mastered audio-lingually, must be modified for Level III. In silent reading for comprehension and in extensive reading there is bound to be a vast area of subject matter that can be read and understood but not necessarily articulated with the same facility and correctness that is expected in the strictly audio-lingual phase of Level I. And it certainly would not be wise to limit the vocabulary range required for increased maturity and interest of reading matter until the same range had been mastered audio-lingually.

Another factor which makes it unfeasible to prescribe a set word list for Level III would be the unwieldy dimensions which such a list would assume.* It would come to about 1,500 words for Level III alone, and might be even longer if cognates, compounds, geographical names, *etc.*, were included. Furthermore the great variety of textbooks and reading materials, and the large number of sources and topics suggested in the N.Y. State foreign language syllabi as "areas of inter-

---

*The basic reading vocabulary which pupils are expected to learn (both active and passive) is approximately 3,000 words through Level III, according to the N.Y. State syllabus *French for Secondary Schools*, page 202.

est" in which pupils are expected to speak and read would make such a list incomplete no matter how many words it contained.

For the above reasons, this curriculum bulletin can only indicate the vocabulary range suggested by the areas of interest given in the N.Y. State syllabi for the various foreign languages. The particular textbooks and reading materials used in a particular school in Level III will determine the specific vocabulary to be included in the different areas of interest.

In determining which words to teach for active mastery, the teacher should be guided by the vocabulary lists of Levels I and II, and by the vocabulary range suggested below by Topics for Audio-Lingual Experiences, Topics for Conversation, and Topics for Oral Reports in connection with reading .

In teaching vocabulary for passive comprehension, the teacher should be guided by the vocabulary range suggested by Topics for Extensive Reading.

Where there is a duplication of topics under both intensive and extensive reading, it is, of course, anticipated that the maturity of oral performance in connection with intensive reading will be greater than that in connection with extensive reading.

Outline of Topics Determining Vocabulary Range*

I. Suggested Content and Topics for Audio-Lingual Experiences
    A. Making appointments, meeting, going somewhere together
    B. Asking directions for reaching a place
    C. Describing the actions needed for using means of transportation
    D. Naming and describing the essential elements of the following activities:
        1. In the theater: the usher, the program, the seats
        2. At the library: the type of book, the librarian, borrowing
    E. Procuring goods and services
    F. Expressing regret, sympathy, appreciation, agreement, disagreement, surprise
    G. Expressing social amenities
    H. Expressing interpersonal relationships
        1. Forms of address
        2. First names
    I. Expressing leave-taking at the end of an activity.

---

*Abstracted from *French for Secondary Schools*. N.Y. State Education Department. Albany, 1960. References to vocabulary appear on the following pages: 45-46; 89; 92; 202.

II. Topics for Conversation
  A. Everyday Activities
    1. At school
    2. At the department store
    3. At the service station
    4. At the barber's (beauty salon)
    5. At the men's clothing shop (dress shop)
    6. At the railroad station
    7. At the airport
    8. In the subway (the bus)
    9. At the examination
    10. Appointment at a restaurant
    11. At a sports event
    12. On the telephone
  B. Cultural Activities
    1. At the library
    2. At the bookshop
    3. Visit to an art museum
    4. At the movies
    5. At a concert (at the opera)
    6. A television program
    7. A radio news broadcast
    8. A trip of cultural interest
    9. A foreign newspaper (magazine)
    10. An article in a foreign newspaper (magazine)

III. Suggested Topics for Oral Reports
  A. A great historical personage
  B. A great scholar, scientist or artist
  C. My hero
  D. An interesting character
  E. A book that I have read
  F. A good movie that I saw
  G. An interesting event
  H. My future career

IV. Suggested Topics for Intensive Reading
  A. Science
  B. Art
  C. Music
  D. Politics
  E. Short stories
  F. Plays
  G. Short novels

- H. Biographies
- I. Essays
- J. History
- K. Poetry

V. Suggested Topics for Extensive Reading
- A. Foreign periodicals (news items, features, advertisements, anecdotes, reviews, editorials), encyclopedias
- B. Pamphlets
- C. Current events
- D. Sports
- E. Theater
- F. Contemporary life
    1. Homemaking
    2. Fashions
    3. Travel
    4. Government
    5. Schools
- G. All topics in IV, above, on a simpler level

Idiomatic Expressions, Level III

1. *à jamais*
2. *à l'heure*
3. *à la mode*
4. *à l'instant*
5. *aller à la rencontre de*
6. *aller au-devant de*
7. *à l'occasion de*
8. *à merveille*
9. *à part*
10. *à partir de*
11. *à peine*
12. *à peu près*
13. *à quoi bon*
14. *à son gré*
15. *à tout prix*
16. *au courant (de)*
17. *au loin*
18. *aux yeux bleus*
19. *avoir beau* (plus inf.)
20. *avoir l'idée de*
21. *avoir lieu*
22. *avoir l'occasion de*
23. *à vrai dire*
24. *bon gré, mal gré*
25. *c'est-à-dire*
26. *changer d'avis*
27. *comme ci, comme ça*
28. *d'ailleurs*
29. *d'avance*
30. *de la part de*
31. *de mon côté*
32. *de parti pris*
33. *de quoi écrire*
34. *de temps à autre*
35. *donner sur*
36. *d'ordinaire*
37. *du côté de*
38. *du moins*
39. *empêcher de*
40. *en (en fermier)*
41. *en arrière*
42. *en bas*
43. *en bois*
44. *en face de*

45. *en famille*
46. *en haut*
47. *en même temps*
48. *en plein air*
49. *entendre dire*
50. *entendre parler de*
51. *en tout cas*
52. *en vouloir à*
53. *envoyer chercher*
54. *essayer de*
55. *et ainsi de suite*
56. *être bien aise*
57. *être de retour*
58. *être en train de*
59. *être sur le point de*
60. *faire de la peine à*
61. *faire exprès*
62. *faire faire quelque chose*
63. *faire jour*
64. *faire la queue*
65. *faire la sourde oreille*
66. *faire nuit*
67. *faire peur à*
68. *faire plaisir à*
69. *faire une malle*
70. *faire une partie de*
71. *faire une question*
72. *faire venir*
73. *faute de*
74. *féliciter quelqu'un de*
75. *finir par*
76. *Jamais de la vie!*
77. *jouir de*
78. *le (Il le pense.)*
79. *manquer de*
80. *se mettre en colère*
81. *obéir à*
82. *par hasard*
83. *plaire à*
84. *pleuvoir à verse*
85. *prendre garde de*
86. *prendre le parti de*
87. *prendre un billet*
88. *prier de*
89. *profiter de*
90. *remercier de*
91. *réussir à*
92. *rien du tout*
93. *rire de*
94. *s'agir de*
95. *s'attendre à*
96. *sauter aux yeux*
97. *savoir-faire*
98. *se défier de*
99. *se douter de*
100. *se fâcher contre*
101. *se fier à*
102. *se garder de*
103. *s'habituer à*
104. *se marier avec*
105. *se mettre en route*
106. *se moquer de*
107. *s'ennuyer*
108. *se passer de*
109. *se rendre à*
110. *se rendre compte de*
111. *se tirer d'affaire*
112. *s'étonner de*
113. *s'occuper de*
114. *sur-le-champ*
115. *tâcher de*
116. *tandis que*
117. *tant bien que mal*
118. *tant mieux*
119. *tant pis*
120. *tarder à*
121. *tel (un tel garçon)*
122. *tenir à*
123. *tête-à-tête*
124. *tous les deux*
125. *tout d'un coup*
126. *valoir la peine de*
127. *valoir mieux*
128. *venir à bout de*
129. *venir de*
130. *vis-à-vis*
131. *y être (J'y suis.)*

Culture Topics, Level III

The following is a suggested check list of topics to be treated in Level III. These topics should be taken up preferably as they become pertinent through current affairs, the observance of holidays and anniversaries, allusions in textbooks, the daily press and magazines, films, radio and television programs.

WHAT IS FRANCE LIKE?

I. HISTORICAL BACKGROUND

A: Great Periods and Personalities

1. Gaul, France's ancient name; the Gallic tribes; the "nobles"; the druids; traces of Celtic culture; Vercingétorix, leader of the Gauls, defeated by Caesar
2. Roman conquest and domination (58 B.C.–400 A.D.): the Roman *Provincia* (today the region or province called *La Provence)*; imprint of Latin culture and language on Gaul; French, one of the Romance languages
3. The Franks and France: Clovis, the first French king
4. Charlemagne (French form of the Latin *Carolus Magnus*, "Charles the Great"): outstanding figure of the Middle Ages; crowned Emperor of the Holy Roman Empire by the Pope 800 A.D.; famous for laws and schools
5. William the Conqueror, duke of Normandy: invaded England in 1066 (Battle of Hastings); influence of the French language on English (French spoken in England for over 300 years); the French element in the English language of today
6. Louis IX, hero of the Crusades, better known as Saint-Louis: his name commemorated by the city of St. Louis, Missouri
7. The Hundred Years War (1328-1431): Jeanne d'Arc, the Maid of Orleans *(La Pucelle)*; Domrémy, Orléans, Reims, Rouen; her life and martyrdom in history and legend
8. Francis I: the wars in Italy; the Renaissance (art, architecture, literature) the new awakening of the human spirit
9. Henry IV: established religious freedom (Edict of Nantes, 1598)

10. Louis XIV: the longest reigning monarch in French history (1660-1715); known as the Sun King *(le Roi Soleil)* because of the brilliant achievements during his reign, in literature, art and architecture *(Versailles)*

11. The French Revolution: fall of the Bastille, symbol of tyranny, July 14, 1789; July 14th, France's national holiday; the famous motto, *"Liberté, Égalité, Fraternité"*; France became a republic; the ideals of democracy expressed in the *Déclaration des Droits de l'Homme*

12. Napoléon: military genius and Emperor of France; victories; defeat at Waterloo, 1815; Code of Laws *(Code Napoléon)*; Legion of Honor; Concordat

13. The Second Republic: Louis Napoléon (1848-1852)

14. The Second Empire: Napoléon III (1852-1871); defeat of France by Prussia in the war of 1870-1871

15. The Third Republic (1871-1940)

16. World War I (1914-1918); Treaty of Versailles

17. World War II (1939-1945); occupation of France by Germany (1940-1944)

18. Provisional governments (1944-1946)

19. The Fourth Republic (1946-1958)

20. The Fifth Republic (Constitution approved September 28, 1958)

21. The French Community *(la Communauté)*: The Constitution of the French Republic provides for a Community between metropolitan France and the overseas peoples that wish to join it. Many of the former territories of France, which are now independent states, are now members of the French Community.

22. Important political figures in the 20th century: Poincaré, Clemenceau, Foch, Briand, Herriot, Blum, Pétain, de Gaulle

B. Historical Monuments

1. Roman towns and relics: The Romans erected magnificent monuments in Gaul. Among those still standing are the *Pont du Gard*, the Arenas of Nîmes and Arles, the ancient theater of Orange and the *Maison Carrée* of Nîmes
2. Medieval towns: Avignon; Carcassonne; Mont St. Michel

3. Famous cathedrals: Reims; Chartres; Rouen; Notre-Dame de Paris; Strasbourg
4. Renaissance: The castles of the kings and nobles, especially in the region of the Loire (Chenonceaux, Azay-le-Rideau, Amboise, Blois and Chambord); the Louvre in Paris; on the outskirts of Paris, Fontainebleau, today the site of *l'École de Musique et des Beaux Arts*
5. Religious shrines: Lourdes; Lisieux in Normandy; la Sainte-Chapelle and Notre-Dame in Paris
6. Famous resorts and watering places on the Riviera: Nice, Cannes, Monte Carlo; on the Bay of Biscay, Biarritz; *Paris-Plage:* Deauville, Trouville; Chamonix and *la Mer de Glace*
7. Cities of special historical significance: Versailles, Fontainebleau, Carcassonne, Compiègne, Belfort, Strasbourg, Vichy

C. Important Holidays

1. Religious: *Noël (la crèche); le Jour de l'An (les étrennes); le Jour des Rois (Epiphanie or "Twelfth Night"); le Carême (Carnival, Mardi Gras); Pâques; Pentecôte; la Toussaint*
2. National: *le 14 Juillet*
3. Miscellaneous: *la Saint-Jean; la Sainte-Catherine; le poisson d'avril; le premier mai*

II. INDUSTRIAL AND ECONOMIC FACTORS

A. Industrial Development

1. Agriculture: 35% of the land now under cultivation; 21% pasture; 21% uncultivated; 20% forests. Chief products:
   a. wheat, beets, potatoes, oats: Artois, Ile-de-France, Burgundy, Loire valley, Gascony, Dijon region
   b. fruit: Grapes for the wine industry are grown in Champagne, Burgundy, Bordeaux, the Moselle valley and the Rhône valley. In all wine-producing regions the *vendange* (grape-picking) is a gay and picturesque scene. Apples for cider making are grown especially in Normandy and Brittany.

    c. Cattle: cows, sheep and horses in Normandy, Brittany and Berri; the famous Percheron horses bred in the French province of Maine
    d. Cheese: world-famous exports include Port-Salut and Brie, produced near Paris; Gruyère, near Switzerland; Roquefort, in the south of France; Camembert, in Normandy
    e. Silk and velvet: industry centered in Lyon; the mulberry cultivated for the silkworm in the Rhône valley
2. Mining (especially in northern France, and in Lorraine):
    a. Chief products: coal, iron, iron ore, steel, pig iron, rock salt, metals
    b. Electric power—a recent development
    c. Atomic power
3. Manufacturing
    a. textiles, clothing, laces, etc., centered in Rouen and Lille
    b. motor vehicles: the third automotive industry in the world; 500,000 vehicles produced annually; among the well-known: Citroën, Peugeot, Renault, Simca
    c. machines and machine tools
    d. chemicals, cement and metals
    e. perfumes and perfume products: best-known distillation center, the city of Grasse in Provence
    f. glass and chinaware: the two most famous centers are Limoges and Sèvres. Local ware, known as *faïence* is found in every region. Other well-known pottery is made in Quimper (Brittany), in Rouen (Normandy) and in Lorraine, and glassware in Baccarat.
    g. ship-building centers: Nantes, Cherbourg and Boulogne
    h. watches and precision instruments
    i. art objects *(objets d'art)*, dresses, jewelry, books, leather goods, artistic prints (in all cities, especially Paris)
4. Electric power installations in the Massif Central, in the Alps, on the Rhône and on the Rhine

        - a. The new dam *(le Génissiat)* recently built on the upper Rhône, is one of the largest in Europe. It has a capacity of three million kilowatt hours.
        - b. The new dam on the lower Rhône *(le Donzère-Mondragon)* is planned to divert the Rhône water for twenty-five miles.

- B. Economic Planning
    - 1. *Le Plan Monnet* (1947) for the modernization of French industry and agriculture through power development
    - 2. *Le Plan Schuman* (1951): "The European Coal and Steel Community" *(la C.E.C.A)*—A plan for pooling by treaty the coal and steel resources of France, Italy, Western Germany and the Benelux countries by providing a single market. The purpose is to decrease costs in industries needing coal and steel, and to establish a high standard of living for workers.
    - 3. *Le Marché Commun:* The European Common Market, established in 1957 by the nations belonging to the Schuman Plan, has as its goal the formation of a European customs union reducing or abolishing tariffs and integrating the economies of the member nations.

III. CENTERS OF CULTURAL INTEREST

- A. University Centers (17)
    - 1. In Paris
        - a. *l'Université de Paris: la Sorbonne; les Facultés (Lettres, Sciences, Médecine, Droit, etc.)*
        - b. *l'École Normale Supérieure* (teacher training)
        - c. *l'École des Beaux-Arts* (art and architecture)
        - d. *l'École Polytechnique* (engineering)
        - e. *le Collège de France* (public lectures and extension courses)
    - 2. Outside of Paris: 16 other university centers: Lyon, Strasbourg, Bordeaux, Grenoble, Marseille, Montpellier, Rennes, Toulouse, *etc.*
    - 3. *l'École Interarmes* (formerly *l'École de Saint Cyr)*
- B. Museums, Libraries, Art Galleries
    - 1. Paris: Louvre, world-famous museum of art; Cluny, medieval art; Luxembourg, classic and modern art; *Orangerie,* modern art; *Chaillot,* ethnic and folk arts; *la Bibliothèque Nationale,* research and manuscripts.

2. Provincial Museums: Strasbourg, Alsatian art; Dijon, art of Burgundy; Avignon, art of Provence; Amiens, art of Picardy; *le Château de Fontainebleau* and museums of other *châteaux*
3. *Son et Lumière*

C. Theaters and Operas

1. Located in Paris are several government-supported dramatic and opera companies. Their performances have won for them a world-wide reputation. They are *la Comédie Française*, which presents classic plays of the French theater, *l'Odéon-Théâtre de France, l'Opéra, l'Opéra Comique* and *le Théâtre National Populaire.*
2. Other well known theaters in Paris are *le Théâtre de l'Atelier, la Comédie des Champs-Élysées, l'Athénée* and *le Vieux Colombier.*

D. Commemorative Museums: *La Comédie Française*, sometimes called *la Maison de Molière; la Maison de Victor Hugo; le Musée Rodin.* In France, houses and rooms once occupied by the great writers and artists are preserved as museums: Racine, Mme de Sévigné, Voltaire, Dumas, Balzac, Loti, Proust, Gide, Anatole France, *etc.*

E. Music: *Pasdeloup; Lamoureux; le Conservatoire; la Garde Républicaine;* festival at Prades

F. Choral Groups: *Les Petits Chanteurs à la Croix de Bois*, which has often toured the United States; *la Chanterie de la Renaissance.* Folklore groups in costume preserve regional songs and dances.

G. Places to Visit

1. Famous landmarks outside of Paris: la Malmaison; St. Germain-en-Laye; Versailles; St. Denis; Chateau-Thierry of World War I fame, Fontainebleau
2. In Paris: *Île de la Cité* and the Cluny Museum, for impressions of Paris in Roman times; Notre-Dame Cathedral, *Conciergerie, Sainte-Chapelle* and old streets, for views of medieval Paris; the gardens and buildings at Versailles for the 17th century; *Arc de Triomphe*, for memories of Napoleon; the new and modernistic buildings along the avenues and boulevards *(les Grands Boulevards);* the new University student town *(la Cité Universitaire);* housing projects in and around Paris; the new UNESCO building

3. Places known for scenic beauty, historic importance or festivals: Brittany, ancient Celtic relics, folklore activities *(Pardon)*; *la Touraine*, the Garden of France; the cities of Tours and Orléans and the châteaux of the Loire; Bordeaux region, the vintages; the Alps *(l'alpinisme, le ski, les glaciers)*; Chamonix; the Riviera, trip by car or bus along the *Grande Corniche* through Cannes and Nice

IV. LITERATURE, ARTS, MUSIC, SCIENCE

A. Literature

1. *La Chanson de Roland* (Middle Ages).
2. François Villon (15th century)
3. Ronsard, Montaigne, Rabelais (16th century Renaissance)
4. La Bruyère, Bossuet, Pascal, Molière, Corneille, Racine, La Rochefoucauld, La Fontaine, Mme de Sévigné, Descartes (17th century "Golden Age")
5. Voltaire, Diderot, Montesquieu, d'Alembert, Rousseau, Marivaux, Beaumarchais (18th Century)
6. Chateaubriand, Mme de Staël, André Chénier (revolutionary period)
7. 19th Century: Lamartine, Vigny, Musset, Hugo, Gautier, Leconte de Lisle, Baudelaire, Rimbaud, Verlaine, George Sand, Stendhal, Mérimée, Balzac, Zola, Flaubert, Maupassant, Daudet, Dumas père, Dumas fils
8. 20th Century: Anatole France, Bourget, Proust, Loti, Romain Rolland, André Maurois, François Mauriac, André Malraux, Saint-Exupéry, Gide, Camus, Sartre, Saint-John Perse, Claudel, *etc.*

B. Art: Clouet, Lenain, Lorrain, Watteau, Boucher, Fragonard, Poussin, David, Ingres, Delacroix, Daumier, Corot, Millet, Courbet, Manet, Monet, Degas, Rosa Bonheur, Cézanne, Gauguin, Van Gogh, Renoir, Toulouse-Lautrec, Puvis de Chavannes, Rouault, Dufy, Derain, Seurat, Picasso, Matisse, Léger, Braque, Chagall

C. Music: Lulli, Couperin, Rameau, Berlioz, Halévy, Gounod, Franck, Delibes, Saint Saëns, Bizet, Massenet, Offenbach, Fauré, Debussy, Ravel, Dukas, D'Indy, Milhaud, Honegger, Ibert, Poulenc

D. Science and Philosophy: Descartes, Pascal, Réaumur, Buffon, D'Alembert, Montgolfier, Lavoisier, Lamarck, Berthelot, Jacquard, Gay-Lussac, Cuvier, Ampère, Braille, Champollion, Daguerre, Bertillon, Becquerel, les Curie, Pasteur, Bernard, Charcot, Pierre Janet, De Broglie, Joliot-Curie, Henri Poincaré, Bergson, Jacques Maritain, Jean-Paul Sartre

E. Architecture: Mansard, Violet-le-Duc, Le Corbusier

F. Sculpture: Houdon, Rude, Bartholdi, Rodin, Maillol

V. GOVERNMENT

The gravest problem of French political life under the Fourth Republic had been the instability of the French governments. The National Assembly had the power to overthrow the Premier and his cabinet. Since the Assembly had been split up into many parties, none of which could command a majority, the result was an all too frequent change of government.

On June 1, 1958, General Charles de Gaulle was invested as head of the government and received full powers from the National Assembly with the primary mission of preparing a new constitution. On September 28, 1958, the draft Constitution was submitted to a referendum in which all the departments of metropolitan France, the overseas departments and overseas territories took part. The Constitution was approved and the Fifth French Republic came into being.

The new Constitution maintains the traditional institutions of the Republic—the President, the Cabinet, the Parliament and the Judicial Authority—but at the same time it introduces a concept of balance and greater separation of powers.

The President is elected for 7 years by universal suffrage. His powers are now much greater than under previous constitutions. (The President lives in Paris in the *Palais de l'Elysée.)*

The Premier is chosen by the President. The President, on advice of the Premier, appoints the other members of the Cabinet. The Cabinet is often referred to as the Government.

The Parliament consists of (1) the National Assembly, elected by direct universal suffrage, and (2) the Senate, elected by indirect universal suffrage.

The National Assembly could overthrow the Premier only on a motion of censure signed by one-tenth of the deputies and carried by a majority of the total membership.

The President is given the necessary powers enabling him to act as an arbiter between the Government and Parliament, thus contributing to ministerial stability.

The words ***République Française,*** or the initials ***R.F.*** on coins, monuments, *etc.*, indicate that France is a republic.

The national anthem is ***la Marseillaise,*** written by Rouget de Lisle in 1792.

Le tricolore (blue, white, red) has been the French flag since the First Republic, in 1792.

VI. USEFUL FRENCH ABBREVIATIONS

ONU	*Organisation des Nations Unies*
OTAN	*Organisation du Traité de l'Atlantique du Nord*
SNCF	*Société Nationale des Chemins de Fer*
PTT	*Postes, Télégraphes, Téléphone*
CGT	1. *Compagnie Générale Transatlantique* 2. *Confédération Générale du Travail*

Level IV

MOTIVATIONAL ACTIVITIES

The Importance of Level IV

A major goal of the Foreign Language Program is to develop greater proficiency in foreign languages among our students. This can be accomplished through a longer sequence of study such as recommended in the National Ten-Year Foreign Language Program of the Modern Language Association of America. We must therefore ask ourselves what the prospects are for achieving this longer sequence of study within the framework of the New York City Foreign Language Program.

The growth of the Foreign Language Program was envisaged as proceeding both downward and upward; *i.e.* the second level of foreign language was moved down from the high school to the lower school, and the fourth level in the high school was to expand so that there would be enough students to make a subsequent fifth level possible as an addition to the high school program.

In order to gauge the importance of Level IV, we must bear in mind the fact that whereas the extra year downward is already in effect and is, moreover, compulsory for those students admitted to the Foreign Language Program, the years on the upper levels are merely elective. Thus, while there is no question about the secure establishment of Level II, it still remains to be seen how Level IV will develop. For, unless the fourth level can achieve significant growth, little will have been accomplished beyond a shift in divisional placement of the levels of foreign language instruction; and that, of course, is not the intent of the program as a whole. Indeed, as has been repeatedly emphasized, the success of the entire program, in the last analysis, must be measured by the growth of longer sequences of foreign language study for the development of greater student proficiency.

Increasing the "Holding Power" of Foreign Languages

Whether or not the fourth and fifth levels will flourish depends on a number of factors. For example, it is well known that foreign language registers frequently depend on administrative decree, organizational necessity or expediency, college entrance requirements, United States foreign relations, *etc.* These are extrinsic factors about which the classroom teacher, as an individual, can do little or nothing. There is, however, one decidedly intrinsic factor which is within the teacher's province, the factor of pupil motivation.

Although many pupils enjoy studying a foreign language for its own sake, in general it must be conceded that the study of a foreign language, as indeed of any other subject, is not always self-motivating. A deliberate and continuous program of motivation must be planned and carried on in order to keep pupils constantly aware of the values and benefits which they can derive, and are in fact deriving, from their foreign language study. It is hoped that such awareness will induce them to continue their study of the subject. Until such time as an irresistible demand arises for a compulsory fourth level, foreign language teachers must have recourse to the "inner compulsion" of pupil motivation.

To be successful, a program of pupil motivation designed to increase the holding power of foreign languages must be built on a firm psychological and pedagogical foundation. It is therefore necessary to review and evaluate the motives underlying pupils' choices of elective subjects. These motives can be classified under subjective and objective categories from the standpoint of the pupil. In the subjective category are various psychological motives generated by personal needs and interests and by gratification resulting from successful achievement, from the use of mastered skills and from the application of acquired knowledge and insights. In the objective category are community and national needs and interests. Additional motives are the desire for status and for vocational preparation, that is to say, socio-economic factors that play a combined subjective-objective role in pupil motivation.

Psychological studies and the experiences of guidance specialists reveal that the subjective category far exceeds the others in motivational force, since the average adolescent, at least when judged by the reasons he gives for curricular choices, is egocentric, hedonistic and utilitarian. In other words, the needs and interests of the pupil and the values and benefits claimed for a school subject must be personally "felt" or actively realized by the pupil himself in order to be fully effective. These motivational factors cannot, in the long run, be imposed from without in accordance with adult standards.

The above considerations point to the type of motivational program most likely to succeed with pupils, namely, a program based on subjective motivation. To be sure, the usual objective means for increasing the holding power of foreign languages will continue to be employed as in the past; *e.g.* improving instruction, increasing the intrinsic interest of course content, supplying attractive, up-to-date textbooks and teaching kits, providing foreign language educational and vocational guidance

(guidance charts and literature both for pupils and for guidance counselors), self-guidance inventories for pupils, *etc*. Time should also be taken to point out to college-bound pupils the desirability of maintaining an unbroken sequence of foreign language study in order to bridge the gap between high school and college. However, the main emphasis will be on meeting the subjective needs and interests of pupils by providing opportunities for self-expression, for personal gratification and for using the skills and knowledge acquired in the foreign language classroom.

Motivating Foreign Language Learning Through Student Activities

The following outline of activities is quite exhaustive and obviously cannot be applied all at once and in every detail. Choice of items and adaptations to local conditions will, of course, be made. To assist teachers in guiding their pupils into these activities, it would be desirable to establish a center of activities. This could be in special foreign language classrooms, the foreign language office, the language laboratory room, a section of the school library, or a special foreign language library and activity room. The activity center would contain (a) supplementary readers in French, (b) a library of books and periodicals pertaining to France, both in English and in French, (c) a reference library of information regarding vocational and educational opportunities for French students, and (d) a tape and disc library for language practice and for cultural appreciation.

A CHECKLIST OF STUDENT ACTIVITIES IN FRENCH

A. CLASSROOM ACTIVITIES

1. Leading French recitations (vocabulary review, choral reading, *etc.*)
2. Acting as class leader in correcting boardwork
3. Acting as class secretary (roll call, minutes, *etc.*)
4. Reading dictation or audio-comprehension passages to the class
5. Preparing French dialogues or skits for class dramatization (under teacher's direction)
6. Creating drill sequences, games or contests for class use
7. Summarizing a passage or an entire story in French
8. Writing and presenting to the class a supplementary reading report
9. Telling about experiences abroad or at French cultural centers in the United States

10. Providing current events materials for the class bulletin board and leading discussion thereon
11. Bringing to class and demonstrating *realia* (costumes, implements, books and periodicals, travel folders, stamps, coins, picture postcards, passports, recordings, maps, menus, travel literature, travel diaries, *etc. etc.*)
12. Keeping a class scrapbook (specimens of class compositions as contributions to the French publication,
13. Making posters and charts for classroom display (verb, idiom, vocabulary or proverb charts; illustrations of scenes from stories read in class, with French captions; drawing of a room with furniture, a house, a vehicle, a machine or a household appliance with parts labeled in French, *etc.*)
14. Planning and presenting a cultural program in class (national celebrations, religious holidays, historical events, biography of a French celebrity, French songs, narration of an opera with recorded excerpts, folk dances, French styles and fashions, *etc.*)

B. DEPARTMENT ACTIVITIES

1. Producing French publications
2. Leading French clubs and honor societies
3. Maintaining the department bulletin boards
4. Running the department audio-visual loan service
5. Keeping records in connection with the supplementary reading program
6. Serving on the foreign language office squad
7. Tutoring pupils who need help
8. Providing interpreter and guide services for parents, new arrivals from France, and French-speaking visitors
9. Maintaining the foreign language office information center (college entrance requirements in foreign languages, scholarship opportunities, French summer schools, study abroad, student exchange, French contests, sample tests, vocational opportunities in foreign languages, *etc.*)
10. Handling subscription to French student publications, sale of French paperback dictionaries, *etc.*
11. Engaging in and maintaining the "pen pal" or tape exchange program with other schools abroad and in the United States
12. Promoting French activity exchanges with other schools
13. Presenting a French assembly program, exhibit, fair or demonstration
14. Assisting in the operation and supervision of the language laboratory

C. OUTSIDE ACTIVITIES

(Sponsored by the foreign language department)

1. Going on trips (museums, theaters and movies, concerts and operas, restaurants, French language broadcasts, editorial offices of French newspapers, French ships in New York harbor, French cultural centers, embassies, travel agencies, libraries, *etc.*)
2. Attending and participating in French cultural, social and festival programs (local colleges, French teachers' organizations, *Centre d'art dramatique*, civic organizations, *etc.*)
3. Participating in city-wide French language programs (demonstration lessons, song festivals, choral recitations, dramatic presentations, folk dancing recitals, *etc.*)
4. Contributing articles and serving on the editorial staff of city-wide and national French students' publications
5. "Adopting" a school, orphanage or town in France and sending clothes, books and educational supplies
6. Interviewing French celebrities and reporting the interview in the school newspaper
7. Entering city-wide or national French contests
8. Maintaining liaison with alumni who are specializing in French and inviting them to guidance assemblies
9. Acting as hosts to students from other divisions of the school system in an interdivisional articulation program

AIMS FOR LEVEL IV

Linguistic

1. To develop increased competence in understanding French when spoken by a native on a general subject

2. To develop increased competence in understanding French when spoken by natives on radio, television, records, tape, films, and in the theater

3. To develop increased competence in the ability to carry on a conversation in French, using the correct sound system (pronunciation, intonation, phrasing, *etc.*), vocabulary, and structures—on topics based on reading selections, cultural items, or individual interests; *e.g.* sports, music, theater, travel, *etc.*

4. To develop increased competence in the ability to present an oral report in French, on a literary or cultural topic, current event or personal experience

5. To develop increased competence in the ability to read in French, with direct comprehension and enjoyment, selected short stories, plays, novels, and newspaper and magazine articles of moderate difficulty

6. To develop increased competence in writing French; *e.g.* free composition, summaries, notes on lectures, letters, *etc.*

7. To develop an awareness of the nature of language and of the interrelationships between French and English

8. To promote the use of effective English through the ability to understand English words related to French, and words and expressions in French which have been incorporated into the English language

Cultural

1. To develop increased understanding of France and the French people, their way of life, their contemporary problems, and their contributions to world civilization and to the civilization of the United States

2. To develop increased knowledge of the relations between the United States and France as a contribution to the pupil's understanding of foreign affairs

3. To help develop informed and intelligent citizens through a study of the ideals and accomplishments of the United States and of France

Literary

1. To develop increased competence in the ability to comprehend the situations, emotions, ideas and implications expressed in selected literary works in the French language, and to relate such works to their historical and cultural setting

2. To introduce the study of the history of French literature, preferably through a cultural reader or an anthology

Vocational and Avocational

1. To promote an interest in and the ability to pursue vocational or avocational activities which depend upon a knowledge of French

2. To give pupils a feeling of personal growth and achievement, and to broaden their horizons

GUIDING PRINCIPLES, LEVELS IV

1. The fourth level of French is elective. For many students it comes at a time when they are faced with Regents, college entrance and scholarship examinations. It comes at a time of rapid growth in personal, intellectual and social experiences, all competing for the students' attention. The study of French is only one of these multifold experiences and it should be pleasurably integrated with them.

2. Class sessions are conducted by the teacher almost entirely

in French, and the students are expected at all times to express themselves in French. Announcements, assignments, instructions, and directions on tests should be, as much as possible, in French.

3. Level IV should be characterized by a harmonious integration of the four skills. The student should improve his speaking skill by participating in class discussion of reading selections and by presenting oral reports in the field of area information. He also should express himself more accurately in writing as a result of the readings and class discussions.

4. There should be great emphasis on reading at this level. Selections from poetry, novels, short stories, biographies, drama, and essays should be chosen for their literary and cultural content. Foreign newspapers and magazines are to be used as supplementary materials. The student should be taught to read for enjoyment and for the sake of obtaining information.

5. The auditory and speaking skill are to be further developed as students discuss, in French, classroom and other situations, the content of textbooks, newspapers, periodicals, recordings, tapes, *etc.*

6. The writing skill will be developed and refined through written compositions based on a variety of listening, speaking, and reading experiences.

7. As a literary exercise, translation may now have a limited place in the students' activities.

8. The teaching of culture continues to emphasize the acquisition of specific subject matter, not as isolated facts but as the basis for developing understanding and appreciation of the French people, their language, their land and their civilization.

9. The language laboratory and classroom electronic aids continue to be used to advantage for pronunciation practice, structure and vocabulary drill, auditory comprehension practice and testing, oral production practice, and cultural enrichment. The language laboratory and classroom discs and tapes are invaluable in providing pupils with listening comprehension experiences involving a variety of native voices speaking at normal tempo.

10. Visual materials should be authentic representations of French culture. The films, filmstrips, and other visual materials should depict the life, customs, and institutions of France. To be avoided are the stereotyped and the bizarre, often presented to the tourist and in travel literature.

11. Native speakers of French and pupils with travel experience should be encouraged to serve as class leaders, and their talents used for the benefit of their classmates.

DEVELOPING THE LANGUAGE SKILLS, LEVEL IV

Auditory Comprehension

The goal in the further development of the auditory comprehension skill is to increase progressively the ability to understand French when spoken at normal tempo on topics within and beyond Level III.

Having completed Level III, it is hoped that the student is now able to understand a recorded conversation between French pupils of his own age, as well as the following auditory materials: a recorded anecdote or playlet, the plot essentials of a short narrative, the salient points of a news broadcast or interview, the commentary of a film travelogue. The content of these conversations, narratives, broadcasts, *etc.* includes current events, holidays and observances, contemporary life, theatre, film, opera, *etc.*

In Level IV all of these activities are reinforced and then continued, but the material selected is of greater difficulty, represents a wider range of interest and, wherever possible, is directly associated with the reading selection or cultural topic studied.

The development of auditory comprehension is a continuous process that begins with the teacher's announcements, instructions, *etc.*, and proceeds in almost every phase of classroom activity (oral reading from a textbook, oral reading of pupil's compositions, oral recital of personal experiences and anecdotes, oral reading or retelling of interesting episodes from news items, *etc.*). All of these are followed by questions and discussion in French.

Although listening comprehension and speaking are interdependent and developed simultaneously through stimulus and response, there are situations which require long periods of listening without immediate oral or written response; *e.g.* listening to a lecture, an oral report, a radio or television broadcast; attending the theatre and cinema. This auditory skill, particularly at the advanced level, can be developed at a greater rate than the lingual skill. Recordings on discs and tapes are indispensable at this point. The student's progress develops in proportion to the quality and quantity of his auditory experiences.

The following types of spoken material are appropriate for auditory practice at this level:

1. dialogues
2. biographies
3. skits
4. anecdotes
5. short stories
6. scenes from plays
7. excerpts from novels
8. important literary or political speeches
9. interviews
10. poetry readings
11. opera selections and song recitals
12. recorded lectures on cultural topics

Intensive advance preparation will be necessary for types 4, 5, 6, and 12, above. Exposure to these types of spoken materials may prove discouraging to students unless the materials are properly graded, or studied in advance. Bearing this in mind, the teacher may encourage students to listen to French broadcasts on radio and television, to see French films, and to attend French lectures and theatrical performances.

In Level IV the study of literature assumes a more important role. The variety of material read in and out of the classroom can be used for practice in auditory comprehension. The questions and answers, discussions, oral summaries, reports, biographies, and dramatizations can all be based on the reading selections. In addition, the vocabulary and structures studied intensively during the reading lessons are reinforced when presented in auditory comprehension exercises. Auditory comprehension exercises based on previously studied reading material are more easily understood by the students and arouse greater interest. Furthermore, valuable time is saved since the vocabulary and structural difficulties have already been explained.

Note-taking is an advanced but practical auditory comprehension skill. Teachers may encourage students to take notes in French as they listen to oral reports or recordings based on literary or cultural topics.

For an outline of a suggested auditory comprehension lesson, teachers are referred to the section on *Auditory Comprehension* in Level III, pp. 84-85.

Oral Production

In the further development of the speaking skill, emphasis at Level IV is placed on the improvement of pronunciation as well as on the progressive increase in the student's ability to express himself on a variety of subjects.

Pronunciation

The perfecting of pronunciation, intonation, and rhythm continues to be a major goal. The students are provided with spoken models for imitation, and remedial exercises for additional practice. In the classroom, recordings may be used for choral and individual practice. The language laboratory provides many more opportunities for remedial work on an individual basis. A good pronunciation drill requires imitation, correction and repetition. This applies to individual sounds, words, breath groups, and sentences.

Pronunciation and intonation can be further improved by the recitation of memorized selections. There are, in all languages, poems of literary value which emphasize particular sounds for purposes of musical or rhythmic effect; e.g., in French, Verlaine's "*Les sanglots* *longs des violons de l'automne blessent mon coeur d'une langueur monotone."* Many poetry classics have been recorded by well-known native actors. Students should be given the opportunity to listen to such a recording of a poem before committing it to memory. When dialogues are assigned for memorization, emphasis should be not only on correct repetition of patterns, but also on perfection of pronunciation and intonation. When scenes of plays are assigned for dramatization, students should listen to the recording first, and then model their roles after it.

Speaking Activities

The student's ability to express himself in French is further developed by the constant use of the language in classroom procedures, conversation and discussion, and in oral activities related to reading, writing, and a variety of other stimuli.

I. Oral activities related to classroom procedures

Opening of each class session by the class president

Discussing an important news item of the day

Reporting on the previous session

Correcting board work and oral work

II. Oral activities related to conversations, discussions and games

Memorization and dramatization of conversations based on textbook material

Adaptation of memorized conversations by substituting synonyms or other patterns, or by changing the tense

Directing conversations by suggesting ideas to be included in dialogues based on telephone conversations, chance meetings, ordering a meal, making reservations, *etc.*

Discussing topics of interest; *e.g.*, movies, radio, TV, plays, concerts, hobbies, social affairs, school program, community affairs, national and international events

Interviewing students or having students interview one another

Organizing a question and answer game based on questions prepared by students on a given topic (family, sports, school program, *etc.*)

III. Oral activities related to reading and cultural topics

Formulation of questions and answers based on reading selections

Paraphrasing

Explication de texte

Summaries

Biographies of authors studied

Reports on literary periods studied

Book reports on supplementary reading

Reports on cultural topics

IV. Oral activities related to writing

Oral discussion of a specific topic in preparation for written composition based on that topic

Oral discussion of topics to be written up as articles for class or departmental publications

V. Oral activities related to other stimuli

Questions and discussion after listening to records, tapes, or radio broadcasts

Discussion of works of art

Description of pictures

Verbal reactions to musical selections

Discussion of films, filmstrips or slides

Reading

In Level IV, reading is the most important activity of the course, and, at the same time, provides the basis for most of the audio-lingual and writing activity.

A two-pronged emphasis, one on literature, and one on other aspects of civilization is recommended. However, experience shows that many pupils in Level IV still require additional practice in silent reading for comprehension. For such pupils, linguistic rather than literary value should be stressed.

Several literary works, each representing an important period of literary history, may be selected. Among them should be at least one work of contemporary literature. Some poetry should also be studied at this level. The number of works chosen will depend on the length of the individual selections and on the ability of the class.

The reading of literature should be intensive, extensive, and supplementary. Teachers will assist students in obtaining an overview of the salient works of literature through reading assignments and class discussion. Reference to a history of French literature may be made.

The manner of conducting a reading lesson will not vary too much from that described in Level III, pp. 92-102.

The study of literature includes some emphasis on style, setting, and character development, as well as biographical data concerning the author and his place in the literary scene. The work is placed in its historical context by the study of its social and cultural background. This analysis coincides fairly closely with what is traditionally known as *explication de texte*. However, standard works on the techniques of *explication de texte* characterize it as an exercise for students with a considerable degree of mastery of the French language, oral and written. It is not meant to become a laborious deciphering of the text, but rather an analysis that seeks to make clear the meaning of the passage, the author's intentions, and literary devices. Finally, the student's evaluation of the passage is meant to demonstrate his appreciation of literature and his competency in French.

The advanced nature of literary analysis makes it advisable, in introducing this exercise at this level, to limit it to one or two *explications de texte* which will be presented by the teacher as a model of the genre, and as a stimulus to students for reading a text closely. If the ability of the class warrants it, the teacher may have students prepare modified or simplified *explications de texte*.

As to the amount of reading to be done in Level IV, a desirable quantitative goal, subject of course, to variations dictated by the ability and the preparation of the student, would be

Intensive:	120 pages
Extensive:	400 pages
Supplementary:	two books in French selected from the works of outstanding modern or classical authors, and in addition, selections in newspapers and magazines *Note:* Additional credit should be given for additional reading.

In order to control supplementary reading and to save teacher time, the form on page 138 for reports on supplementary reading is suggested. Chairmen and teachers may reproduce this outline for distribution to students. The teacher will determine whether the report is to be written in French, or in English, depending on the ability of the student.

Writing

The section on Level III included a detailed description of activities for developing the writing skill. These activities, in a correspondingly

SUPPLEMENTARY READING REPORT Number

Date Assigned.............................. Date Due ....

Pupil's Name.............................. Language Class ....

Title of Book............................... Author ....

Publisher .... Place................ Year ....

Type of Book (Check one): Novel....... Drama....... Poetry ....

Essays....... History....... Politics....... Travel .... Adventure........

Sports .... Culture....... Other Type (indicate)...............................

Language of Book (Check one): ......English ......French

1. *Brief Summary*

....

....

2. *Memorable Feature* (scene, character, custom, idea, quotation, etc.):

....

3. *Twenty new words or expressions* (with English meanings) chosen from this book:

....

....

4. *Personal Impressions*

....

....

advanced form, may be used at Level IV as the need arises. In addition, the following types of writing exercises appropriate for Level IV are suggested:

I. Free composition
  A. Development of a theme based on a model (see *Suggested Procedure for the Teaching of Composition* at the end of this section)
  B. A term paper

    In a detailed report based on extensive reading selections the student may be asked to write a summary of the given text, an evaluation of the selection, a description of the literary period it represents, and a biographical sketch of the author.
  C. An original story or poem

    The story or poem may be suggested by a picture, an event, or the student's imagination. Creative composition of this type is recommended only for gifted and highly-motivated students.

II. Dramatic sketches
  A. Scenes based on reading selections
  B. Dialogues on a given topic
  C. Original dialogues

III. Summaries

IV. Paraphrasing

V. Restatement from memory

  This exercise calls for writing a paragraph or more based on a given selection with the goal of reproducing as much of the original as possible. The writing may be based on
  A. Oral presentations

    Selections read by the teacher
    Talks by native speakers
    Student reports

  The students are allowed to hear each selection twice. They are then asked to write as much as they can recall.

  B. Written material

    Newspaper articles
    Literary selections

After having read and discussed a given selection, the students are asked to write as much of it as they can recall without referring to the original.

VI. Letters

Letter writing in Level IV may include the following:

A. Practical correspondence

- A request for a position in the foreign country
- A request for admission to a university or institute in the foreign country
- A request for information; *e.g.*, travel, accommodations, special events, *etc.*

B. Social letters

- A friendly letter
- A congratulatory letter
- An invitation
- An acknowledgment
- A letter of condolence

VII. Translation

Written translations have a place in Level IV as long as the teacher realizes that the ultimate aim of the French course is not to teach students to translate into and from French, but to communicate directly in that medium. In other words, translation is a specialized type of exercise whose value is subsidiary and hence it should be engaged in to a limited extent.

With this in mind, the students may for the first time be given the experience of writing translations of selected passages from English into French, and to a lesser extent, from French into English.

Practice in the writing of translations is valuable in teaching lexical, structural and stylistic contrasts between two languages. The concentration on meaning and on nuances of vocabulary and style should lead to growth in literary appreciation, critical judgment, and writing ability in both languages.

After one or two exercises in group translation (of the same passage by the entire class), the teacher may plan individual translation projects (of passages chosen by the students themselves). The best of these translations may then be contributed to the department's French publication.

SUGGESTED PROCEDURE
FOR THE TEACHING OF COMPOSITION

Full implementation of the procedure which follows would entail unit planning of a series of lessons. If the class has already engaged in activities corresponding to those in Part I *Analysis and Appreciation of a Model Prose Selection,* the teacher may omit Part I and begin with Part II.

Aim: To develop the students' ability in written expression by

1. deepening their understanding of the structural organization of a prose selection
2. improving their ability to organize ideas on a given topic in a logical sequence
3. increasing their mastery of grammatical construction and idioms
4. enriching their active vocabulary

Part I: Analysis and Appreciation of a Model Prose Selection

- A . Reading of the selection for complete comprehension
- B . Study of the structural development of the model selection by
    1. eliciting the overall topic of the selection
    2. showing the relationship of each paragraph to the main topic
    3. indicating the logical continuity of ideas from one paragraph to another
    4. showing the necessity of a conclusion
- C . Study of the language of the selection by listing
    1. colorful verbs
    2. descriptive words
    3. idiomatic expressions
    4. transitional words
    5. selected grammatical constructions
- D . Application
    1. assignment of a written outline of the selection studied using the criteria developed in B above
    2. evaluation and correction of outlines in class

Part II: Writing a Composition on a Related Topic

- A . Choice of a subject and an appropriate title
- B . Preparation of an outline arranged in logical sequence

C. Organization of linguistic material by
   1. choosing words needed to express the ideas in the outline (nouns, adjectives, adverbs, *etc.)*
   2. choosing idiomatic expressions which will render the composition more colorful
   3. providing practice with grammatical constructions for more effective writing

D. First writing stage

As a homework assignment each student writes a composition according to the outline developed.

E. First evaluation stage
   1. One of the compositions is reproduced on blackboard.
   2. The teacher and students correct the composition.
   3. Students are given the opportunity to ask questions in connection with their own compositions.

F. Second writing stage

Each student rewrites his own composition in the light of the corrections and evaluation made by teacher and students.

G. Second evaluation and correction stage

The teacher corrects and returns each composition.

H. Final writing stage

Students note the teacher's corrections and suggestions for improvement and write the final version either at home or in class in a special composition folder or notebook in which each corrected composition precedes the rewritten composition in its final form, thus permitting students to note and avoid their mistakes when writing subsequent compositions.

CONTENT AND SCOPE, LEVEL IV

Grammatical Structures

A review of items taught in Levels I, II, and III is essential. For a truly systematic reinforcement and topical review, it is recommended that the class use a good review grammar selected from the New York City Board of Education *List of Approved Textbooks*. However, not more than 25% of classroom time, judiciously apportioned throughout the year, should be devoted to the grammar textbook.

I. ARTICLES

A. With nouns in apposition

B. With proper nouns modified by an adjective; *e.g., la petite Marie*

II. NOUNS AND PRONOUNS

A. Formation of additional irregular feminine forms of nouns; *e.g., l'empereur - l'impératrice*

B. Nouns of double gender with different meanings; *e.g.,*
le livre - *la livre*
le poste - *la poste*
le tour - *la tour*

C. Nouns with only a feminine form whether applied to males or females; *e.g.,*
une connaissance (an acquaintance)
une personne (a person)
une sentinelle (a sentinel)
une victime (a victim)

D. Relative pronouns; *quoi, ce dont*

III. ADJECTIVES

A. Change of meaning with position; *e.g.,*
un brave homme, un homme brave

B. Special uses: agreement in prepositional phrases; *e.g.,*
quelque chose de bon, rien de mauvais

IV. ADVERBS

A. Use of *fort* as an adverb modifying adjectives; *e.g.,*
Elle est fort aimable.

B. Special rules for agreement of *tout; e.g.,*
Elles étaient toutes pâles et tout agitées.

V. NEGATIVES

ne . . . nulle part *ne . . . aucun*

VI. PREPOSITIONS

à or *de* after adjectives or nouns before infinitives; *e.g.,*
Il est prêt à commencer.
Je suis heureux de vous voir.
Il est facile de faire cette leçon.
C'est facile à faire.

VII. VERBS

- A. Irregular
  s'en aller, s'asseoir, apercevoir, craindre, peindre, se souvenir, éteindre, plaire, se plaindre, se taire, traduire
- B. 1. Formation and use of the imperfect subjunctive (for recognitional purposes only)
  2. Formation and use of the future perfect and the *passé antérieur* (for recognitional purposes only)
- C. Use of the imperfect tense with *depuis, depuis quand, etc.*
- D. Distinction between the uses of *depuis quand* and *combien de temps*
- E. Passive voice
- F. Sequence of tenses
- G. Use of *si* as whether
- H. Use of *faire* with infinitives; *e.g.,*
  Il a fait construire une maison.
- I. Irregular verbs, previously listed in Levels I - III, in new tenses as needed
- J. Additional irregular verbs of frequent occurrence as needed: *e.g., acquérir*
- K. Use of model auxiliaries: *devoir, pouvoir, savoir, falloir*

Vocabulary and Idiomatic Expressions, Level IV

Because of the great emphasis on reading at the fourth level, the scope, variety and range of reading material are too vast to be covered by a prescribed word and idiom list. The textbooks, reading, and auditory material used in each school will determine the specific vocabulary to be learned.

It is recommended that students be encouraged to keep their own lists of vocabulary and idioms as they read. When a difficult literary work is being studied, the teacher may provide each student with a mimeographed list of vocabulary and idioms to help him in the comprehension and enjoyment of the reading. Distinction should be made between those words which are to be mastered actively and those for recognitional purposes only.

The outline of topics for determining the vocabulary range for Level III is a valuable base for that of Level IV. (Teachers are referred to the section on *Vocabulary Range* in Level III, pp. 112-115.) However, within these topics, a greater variety of vocabulary will be acquired because of the more mature level of interest and experience of the students.

Recommended devices for vocabulary building

I. Use of a dictionary with definitions in French

II. Frequent exercises in paraphrasing

III. Study of synonyms, antonyms, homonyms, cognates, derivatives, and word families in connection with reading material

IV. Frequent use of recently learned words and idioms in oral and written summaries

V. Use of incidental opportunities, as certain words claim attention, to develop the understanding of word formation

A. The use of prefixes; *e.g.*

a	meaning *to* or *towards*	*tirer*	*attirer*
e(m)	meaning *off* or *away*	*porter*	*emporter*
re	meaning *again*	*commencer*	*recommencer*
dés	meaning negation	*avantage*	*désavantage*
dis	expressing negation	*semblable*	*dissemblable*
im	expressing negation	*prévu*	*imprévu*
in	expressing negation	*digne*	*indigne*
mal	expressing negation	*honnête*	*malhonnête*

B. The use of suffixes; *e.g.*

ment	corresponding to English -ly	*aveuglément*	blindly
eux	corresponding to English -ous	*joyeux*	joyous
ir	corresponding to English -ish	*périr*	perish
ier	referring to a tree	*pomme*	*pommier*
ier	referring to a trade	*cuisine*	*cuisinier*
ette	diminutive	*fille*	*fillette*

C. Derivation of meaning from root words; *e.g.*

ADJECTIVE	ADVERB	VERB	NOUN
beau, belle		*embellir*	*beauté*
léger	*légèrement*	*alléger*	*légèreté*
vieille		*vieillir*	*vieillesse*

D. The use of cognates, near cognates and *faux amis*

1. Obvious cognates (also a means of enlarging the student's English vocabulary)
   intrépide, occidental
2. Near cognates
   the missing *s* or *x*
   détruire, ancêtre, hâte, île, échanger, étendre

   tenir as the equivalent of "tain"
   maintenir, obtenir, soutenir, appartenir

   ch having the sound of *k* in English
   chameau, poche, roche, franche
3. *Faux amis* or misleading cognates; *e.g.*
   ignorer, injurier, abuser, dresser, gentilhomme, labourer, marier, opportunité, place, prétendre, troubler, user

E. Nouns whose meanings change with gender; *e.g.*

le livre	*la livre*
le manche	*la manche*
le somme	*la somme*
le tour	*la tour*
le vapeur	*la vapeur*

Culture Topics, Level IV

As in Level III, cultural topics should be considered as they become pertinent through current affairs, observance of holidays and anniversaries, allusions in textbooks, in the daily press, in magazines, and on radio and television programs.

A more substantial treatment should be given to a limited number of topics (see the detailed list which follows), in order to provide a deeper understanding of some historical periods, and literary, artistic, scientific, and social movements. Certain topics will be developed more fully than others, depending on the ability of the students, the texts available, and the climate of instruction. The treatment of the topics may include the following:

Readings in a survey text or a cultural reader which is adopted as one of the basic textbooks for the course

Reading of selections of literary works from the basic text, anthologies, or mimeographed material

Supplementary reading (directed or independent) in French and in English

Use of audio-visual materials; *e.g.*, films, filmstrips, slides, discs and tapes

Attendance at lectures and theatrical and musical performances

Visits to places of cultural interest; *e.g.*, museums, the United Nations, cultural institutes, and foreign restaurants

1. *Le Moyen Age*

   Charlemagne, la Chanson de Roland, *la féodalité, les trouvères, les troubadours,* Saint Louis, *le théâtre, les cathédrales gothiques,* Villon, Jeanne d'Arc

2. *Le XVI^e^ siècle ou la Renaissance*

   François Ier, *les guerres de religion,* Henri IV, *l'Edit de Nantes,* Rebelais, Ronsard, Montaigne, *les châteaux*

3. *Le XVII^e^ siècle ou l'âge classique*

   Richelieu, *l'Académie Française,* Descartes, Pascal, Corneille, Louis XIV, Molière, Racine, la Fontaine, Lulli

4. *Le XVIII^e^ siècle ou le siècle des lumières*

   Louis XV, Louis XVI, *la France et l'Amérique, la Révolution française,* Voltaire, Montesquieu, Rousseau, *l'Encyclopédie,* Beaumarchais, Watteau, Fragonard, Greuze, Rameau, Couperin

5. *Le XIX^e^ siècle*

   Napoléon I^er^, *la Restauration, les révolutions de 1830 et de 1848,* Napoléon III, *la guerre franco-allemande, la IIIe République*

   Ecrivains: Hugo, Baudelaire, Verlaine, Balzac, Stendhal, George Sand, Flaubert, de Maupassant, Zola, Anatole France

   Peintres: Delacroix, Daumier, Corot, Courbet, Millet, Manet, Renoir, Degas

6. *Le XX^e^ siècle*

   la vie quotidienne des Français, le rôle de la France dans le monde actuel

The study of culture should be coordinated with reading, audio-visual experiences, oral and written reports. For the specific content of the cultural material, as well as for suggested techniques, the teacher will find helpful suggestions in the New York State Education Department publication, *French for Secondary Schools,* pps. 101-124.

Level V

INTEGRATION OF KNOWLEDGE AND SKILLS

Level V, the final year of the six year sequence, aims to integrate and extend the linguistic accomplishments of the previous years. This is the level where the acquired knowledge and skills are consolidated and brought to fruition as the students begin to feel more and more at home in the French language.

The students' appreciation and enjoyment of French literature and civilization are deepened, their knowledge in these areas is increased and their ability to communicate in French is extended. The students' capacity for employing techniques of literary analysis is increasingly developed, and opportunities are provided for individual research, oral reports and advanced conversation. In Level V the transition is made from guided and controlled activities to a more independent exercise of linguistic skills.

The suggestions for motivation offered in the Introduction to Level IV apply with even greater force to Level V. In addition to the development of such motivation, teachers, chairmen and guidance personnel should emphasize to students the particular importance of continuing their study of foreign language through Level V, namely, that a longer sequence of French study makes possible the achievement of a higher level of competence than has hitherto been attainable in high school.

For those students in their senior year who are planning to continue French in college, the advantages of continuing in Level V are threefold: the gap that would otherwise occur between high school and college study of the language will be eliminated, adjustment to college instruction in French will be facilitated and advanced standing will be granted.

For those students who are not planning to continue French beyond high school, Level V will be a valuable linguistic and cultural experience leading to personal growth and further preparation in connection with vocational avocational pursuits.

NOTE: It is not expected that teachers will attempt to adopt all the suggestions offered for Level V, but rather that they will make selective use of the activities described, depending on the individual interests, abilities, and previous achievement of the class.

AIMS FOR LEVEL V

Linguistic

1. To increase the competence previously acquired by students in auditory comprehension, speaking, reading and writing
2. To encourage and develop self-expression and creativity in oral and written production
3. To continue to improve pronunciation and to cultivate near-native ability in articulation and intonation

Literary

1. To increase the ability to comprehend and to appreciate selected literary works in French
2. To arouse an interest in independent reading in French for knowledge and enjoyment
3. To promote the reading in greater depth of literature of a more mature nature and of more varied genres
4. To extend the students' overall knowledge of French literature, emphasizing the current literary scene

Cultural

1. To deepen the students' understanding of the French people through the acquisition of further knowledge of their civilization and a greater appreciation of their contributions to world civilization
2. To familiarize the students with significant aspects of twentieth century life in France: history, government, arts and sciences, commerce, leisure time pursuits, etc.
3. To develop insights into the national, social and personal values of the French people
4. To develop an understanding of both traditional and modern aspects of life in France

Vocational and Avocational

1. To continue to impart an interest in, and to promote the ability to pursue, vocational and avocational activities related to the French language
2. To develop further the ability to use French for enjoyment, research, or as an aid in the student's chosen vocation

GUIDING PRINCIPLES, LEVEL V

1. Level V is an integral part of the New York City Foreign Language Program for Secondary Schools. It is not identical with the

Advanced Placement Program, which is a separate project.

2. On this level, it is expected that the students will have acquired sufficient competence in the auditory and speaking skills to permit constant use of French in all recitations.

3. The audio-lingual skills will be further strengthened to a point where students can engage in conversation in French on topics of general interest.

4. The further development of the auditory skill will be accomplished through continued use of disc and tape recordings, listening to broadcasts and viewing of sound films.

5. Oral work will be of a more advanced nature. Recommended activities include talks by students, in French, on topics related to their study of culture and literature, to current events and fields of general interest to high school students.

6. The principal goal of reading is now set beyond the comprehension of factual content. Reading activities will be enriched by the methods of literary appreciation, culminating in oral and written discussion in French. Works will be read for their thought content and literary values. Appropriate attention will be given to national and international cultural values, to environmental influences and to the interplay of characters and ideas in their cultural and historical setting.

7. A subordinate aim for the study of literature is to present a broad overview of French literature in historical perspective. This will include some of the more important literary movements, schools and styles, and the relationship of the author to a particular movement or school.

8. To preserve and strengthen the sense of French as a living language, the study of literary masterpieces will be supplemented by the reading of newspapers and magazines. These will provide a vehicle for conversational practice in French on everyday, current topics.

9. Writing skills will be further developed through written composition and letter writing based on reading, listening, and speaking experiences. Practice will be given in the development of the skills of note-taking based on spoken French in live and recorded presentations (lectures, narrations, radio programs, etc.). Note-taking can then lead to outlining in French and to subsequent oral and written composition in French. Special attention will be given to the encouragement of creative and imaginative writing.

10. The teaching of devices for vocabulary building and the development of word power will be continued. Included in the teaching of vocabulary will be semantic range, synonymy, and stylistic nuances.

11. The teaching of French culture continues to emphasize the development of an understanding and appreciation of the French people, their language, land and civilization. Continued attention will

be given to cultural allusions as a point of departure for cultural study. Historical, sociological, educational and economic aspects of French civilization and their relation to similar or contrasting aspects of civilization in the United States can now be accorded fuller treatment.

12. Use of the language laboratory and of classroom electronic equipment to promote the skills of auditory comprehension and oral production should be continued. Testing of these two major skills can now become an important laboratory activity. Independent use of the laboratory in its library function will enable students to reinforce previously acquired knowledge, to overcome deficiencies and to develop competence in French along lines of individual interest.

DEVELOPING THE LANGUAGE SKILLS, LEVEL V

Auditory Comprehension

The aim is the further development of the auditory comprehension skill to the point where the student is able to understand French when spoken at normal speed on a topic within the students' experience. As in previous levels, there will be continued listening to broadcasts, tapes, discs, sound films and plays in the French language. Also included will be listening to oral discussions, reports and lectures given by students, teachers and foreign visitors, and dealing with experiences of a personal, social, literary or cultural nature.

In developing auditory comprehension, students in Level V will acquire additional experience in understanding the French language commensurate with their study of literature, culture, structure and vocabulary. The materials chosen will be more varied and of greater difficulty, maturity and complexity with respect to content and form. Moreover, the speed of delivery will be consistent with native norms and will vary according to the situational context and the nature of the material. Audio materials should be related to the reading, writing, cultural and oral work of Level V.

Grading of Materials

In grading materials for their auditory suitability, consideration should be given to content, form, and methods of delivery, as follows:

1. Content
    - a. Subject matter and depth of treatment
    - b. Lexical and stylistic considerations (choice of vocabulary, colloquialisms used in natural speech, complexity of sentence structure, *etc.*)

2. Form
    a. The number of voices and length of selection
    b. Nature of selection (simplest to most difficult): paragraphs, anecdotes, lectures, interviews, dialogues, skits, scenes from plays, poetry readings
3. Methods and manner of delivery
    a. Live or recorded speech (in person or on tape, discs, radio, television, sound-track)
    b. Tempo or speed
    c. Individual (student, teacher, lecturer, guest speaker) or groups

Oral Production

In Level V there is continued emphasis on the improvement of French pronunciation and on practice leading to facility of expression on a wider range of subjects. Individual sounds and intonation patterns will receive continued emphasis. Areas of interference between French and English will be eliminated by appropriate listening and pronunciation drills and by practice in the linking of sounds. A close approximation of native speech patterns in normal conversation should be the goal of this level. The following suggestions are offered for individual laboratory work or for remedial purposes, as needed by students:

I. Problems of Pronunciation

The following items of pronunciation should be reviewed and extended in Level V in order to increase audial acuity and to improve oral production:

A. Linking or liaison (linking of sounds between words within phrases or breath groups)
B. Suppression of mute *e* after a vowel sound *(Je ne̱ veux pas.)*
C. Intonation patterns (explained in declaratives, interrogatives and phrase or sentence series)

II. Suggested Activities to Implement the Above

A. Exercises to practice linking
    1. Teaching linking in songs, poetry, prose, and in imitation of the teacher (open-book exercises)
    2. Imitation of the teacher (books closed)
    3. Exercises from a tape
        a. Repetition
        b. Four phase stimulus-response exercises (written script)
            1) statement of problem
            2) student response

            - 3) model response
            - 4) student repetition
- B . Other exercises
    1. Repetition
    2. Contrastive drills including minimal pairs *(bon-bonne)*
    3. Paired drills read from a script in the "anticipation mode," *i.e.* students hear the correct form after having tried pronouncing it themselves.

III. Activities Leading to Facility of Oral Expression

A . Speaking activities related to classroom routine

The teacher must insist upon the use of French in all activities, such as the following:

1. Discussion of school matters
2. Announcement of community events of cultural interest to French classes
3. Other activities listed in Level IV

B . Speaking activities related to reading

1. Linguistic
    - a . Asking questions of a general nature, using new vocabulary and idioms
    - b . Giving definitions of new vocabulary in French
    - c . Following other suggestions listed in the section on Vocabulary and Idiomatic Expressions
2. Comprehension of content
    - a . Round-robin summaries
    - b . Retelling a story from the point of view of individual characters
    - c . Improvised dramatization without text
        - 1) Teacher plays one role to facilitate the playing of other roles by students
        - 2) Dramatization is directed by teacher or student
3. Intepretation of text

   See suggestions for the appreciation of literature listed in the section on Reading.

C . Speaking activities related to the study of French culture

1. Recreating in words some great episodes in history
2. Conducting imaginary interviews with great personalities of France
3. Discussing cultural topics specifically assigned for Level V

D. Speaking activities based on centers of interest
   1. See suggestions in the section on Vocabulary and Idioms.
   2. Preparing, or securing from a textbook, a series of dialogues based on a center of interest; *e.g.* the restaurant
      a. The series of dialogues should be of increasing difficulty and offer a variety of experiences related to the unit.
      b. Removal of vocabulary and structure difficulties
      c. Comprehension testing and follow-up activities
         1) Completions
         2) Multiple-choice items
         3) Questions and answers
         4) Dialogue adaptation
         5) Preparation of an original dialogue based on previous dialogues
   3. Other topics for the above
      a. *Conduire une voiture*
      b. *Un rendez-vous*
      c. *Projets pour mes études à l'université*
      d. *Projets pour gagner de l'argent pendant les grandes vacances*
      e. *Un voyage en avion*
      f. *Une soirée*

E. Free oral composition
   1. Pupils choose either a personal topic *(Mon ambition, Mon Avenir)* or a topic of general interest *(Une découverte récente en médecine, Mon candidat préféré en politique).* They are to speak on the topic for about two minutes with the help of a few guide words or expressions.
   2. Individual speakers prepare a brief vocabulary of their talk for distribution to the class.
   3. After the talk has been delivered, each pupil should be prepared to ask the speaker some questions. The speaker can also prepare a few questions. The teacher may make challenging comments to stimulate conversation.
   4. Corrections are made only after completion of each speech. The teacher may go over common errors with the entire class or may give the speaker his individual copy of corrected errors.

F. Games
   1. Based on culture
      a. *Qui suis-je?*
         Pupil relates facts about a famous person or place and stops at intervals to see if classmates can guess identity. If not, he continues with more details.

b. *Posez-moi une question*
Class asks questions to discover identity of a pupil impersonating a famous personality

c. *Moulin-à-paroles*
Pupil is asked to say as much as he can in the space of a minute on a particular famous name or event in the civilization of France.

d. *Quelle est la question?*
Pupil or teacher gives an answer to a question he has in mind. The class has to make suitable questions.

Answer: *Descartes.*
Question: *Qui a dit, "Je pense, donc je suis"?*

2. *Jeu des rimes*

A word is given orally or placed on board. The definition of a target word that rhymes with the original is supplied by the teacher or by a pupil. The class must guess the rhyming word.

orgueil: Teacher or Pupil: *C'est la douleur causée par la mort de quelqu'un.*
Another Pupil: *le deuil.*

Other rhyming words can be used: *la feuille, le cercueil, le seuil, l'oeil, etc.*

3. *Quelle est la consigne?*

Pupils are to guess sought-for word or expression from context of a sentence given by another pupil. The answer may be guessed after hearing its synonym, antonym, a word associated with it or a word of a similar category, *e.g.,* Pupil: *(Caoutchoucs) Il veut que nous portions des caoutchoucs. (Pantoufles* is the target word.)

Class: *Il veut que nous portions des . . . (souliers, chaussures, bottes, chausettes, pantoufles)*

4. *Quelle est la suite de l'histoire?*

Teacher or pupil starts a story or item of interest. Class is asked to continue talking on the same subject.

5. *Quelle est la question?*

Pupil or teacher gives an answer to a question he has in mind. The class has to formulate suitable questions.

Answer: *Je n'en peux plus.*
Question: *Pourquoi voulez-vous vous coucher de bonne heure?*

G. Songs
   1. The teaching of songs continues as a vehicle for improvement of oral production. On this level the following types of musical selections are recommended: popular songs, art songs, folk songs, and arias from operas and operettas.
   2. It is worthwhile to use several class periods to discuss well-known foreign operas. Librettos can be obtained and may be treated as intensive or extensive reading lessons. After the story of the opera has been discussed, recordings of the arias can be played. A written continuity between arias or excerpts can be prepared as composition and then read orally by students as part of the program.

H. Other oral activities in French
   1. Reports by students on radio and television programs, movies and plays
   2. Oral commentary on current events
   3. Panel discussion on problems of the day, followed by a question and answer period
   4. Oral activities in French based on pictures, charts and illustrations
      a. Describing a picture
      b. Telling a story inspired by a picture
      c. Preparing and reciting an advertising message, using a picture as a point of departure
      d. Telling a complete story based on a series of pictures
   5. Imaginary telephone conversations in French on various subjects: social events, business, shopping, *etc.*
      a. Practice with French commercial terms of high frequency can be given to students through simulated telephone conversations or conferences in which the purchase or sale of goods is featured.
      b. In connection with the above, French terms relating to materials and machines, weights and measures, quantity, size, currency, methods of payment and shipment, *etc.* can be incorporated into the students' vocabulary.

Reading

I. INTRODUCTORY REMARKS

In Level V, the reading of literature and of civilization materials may be intensive, extensive and supplementary. It is suggested that all reading materials be experienced in each of the three ways whenever possible.

A. INTENSIVE READING acquires a different meaning in Level V, namely, reading in depth. Reading is more and more limited to passages selected for special interest or for the importance of their linguistic, story or thought content. The passages chosen may be selected for their linguistic content (key vocabulary, idioms, structures) and/or literary value.

Attention is paid to literary style, the author's life and place in literature, theme, development of character and the author's purpose and outlook on life. The reading of single passages may be done intensively with a view to analyzing and appreciating literary form and style. Due consideration may be given to the author's choice of words, use of figures of speech, effects of phrasing, and organization of thought.

Learning units are now longer; pupils may summarize rapidly; questions are broader and include references to character, story and plot as well as to new language patterns. On a limited scale, occasional translation into good English style is permissible. Pupils may be given passages to prepare intensively without exhaustive or intensive practice in class.

In addition, reading continues to be used as a basis for much of the audio-lingual and writing activities.

B. EXTENSIVE READING receives the chief emphasis in Level V in order to continue to increase the speed and amount of reading, the major portion of which, necessarily, must be done independently, outside of class. Some reading selections may be begun in class and completed at home. Others may be assigned for independent work at home. All extensive reading should be guided by appropriate thought-provoking exercises, activities or brief summaries. Finally, it is understood that extensive reading is assigned to broaden literary and cultural experiences and may be correlated with topics for oral reports.

C. SUPPLEMENTARY READING offers the pupils an opportunity to read more widely on their own, and to enrich their cultural background. Students should be encouraged to develop their own projects, under the guidance of the teacher, in special fields of interest. (See the outline for Supplementary Reading Reports, Level IV, p. 138.)

II. TEACHING FOR COMPREHENSION, APPRECIATION AND ENJOYMENT

Note: In view of the increased importance given in Level V to the study of literature in depth, the following guidelines are offered to assist the teacher in selecting and directing the type of oral and written work in connection with reading which will be suitable for the study of literature on this level.

A. GENERAL PROCEDURES

1. Each genre *(roman, pièce de théâtre, poésie, essai)* should be taught as a unit, until the class acquires the basic concepts and skills needed in recognizing, appreciating and discussing characteristics of the genre. (A unit may be a group of six or more poems, several essays, two or more short stories, two short plays or one novel.) Teaching of the French vocabulary for the various genres, with definitions in French, is essential to permit subsequent discussion in French.
2. Whenever the chronology permits, the order of the works read within the genre unit should be from the simple to the subtle, from the realistic to the symbolic, from the objective to the subjective.
3. A brief readiness period should precede each unit, during which the distinguishing characteristics and the common techniques of the genre are elicited from the pupils' existing fund of knowledge acquired in reading in French and in English. During this period, a basic vocabulary of literary terms *(intrigue, thème, images, symbolisme, métaphores, etc.)* is presented in French, with illustrations drawn from the literature known to the pupils. In the case of poetry, a genre for which the readiness period is of particular value, a short poem may be taught to illustrate the use of the basic poetry terms and poetry techniques, *e.g.*, unlocking meaning from imagery, *etc.*
4. Questioning should be in French and of such a nature as to stimulate thought and discussion to the degree warranted by the ability and maturity of the class.
5. The topics and devices selected for teaching literary appreciation at the beginning of the year should be increased in scope and depth at the earliest feasible moment in accordance with the pupils' progress in comprehension, insight, self-expression and use of critical techniques. The works which are read should likewise be selected for increased subtlety. However, the Level V norm for comprehension and appreciation in depth need not correspond to the degree of depth commonly expected in the Advanced Placement Program, although some pupils in Level V may attain it. Such pupils, if they are so motivated, may be given additional independent reading to qualify them for the Advanced Placement examination.

6. The reading, note-taking and study skills needed for reading in depth should be thoroughly taught and constantly reinforced.
7. The use of the laboratory or classroom tape-recorders and phonographs can be a valuable adjunct in teaching appreciation by permitting pupils to hear dramatizations and dramatic readings by great artists. It is recommended that the laboratory, or individual tape-recorders, conveniently placed, be used on a library basis to permit individual pupils to improve in reading for comprehension, accuracy and speed.
8. Written tests of literary appreciation should be based on representative aspects of the oral discussion, the note-taking and the written assignments, and should include some questions requiring answers in the form of short paragraphs and/or others calling for guided, extended essays. Such tests should be evaluated primarily for content, insight, judgment and appreciation, and secondarily, for power of expression and grammatical correctness.

B. THE NOVEL AND THE SHORT STORY

The following is a suggested outline of topics, procedures and questioning devices. *Topics indicated by * are recommended for superior classes.*

1. Introducing a new work
    a. The principal theme is related to the interests and experiences of the pupils, and to similar themes in other known works.
    b. A brief reference is made to the setting of the story; the historic period and locale.
    c. A brief reference is made to the author: pertinent biographical data; his place in the literary period and in the development of thought and literary forms or style; his characteristic themes.
    d. Linguistic difficulties may be removed on Level V by eliciting meanings of a few important expressions; by providing teacher-made glosses, with the vocabulary for active and recognitional uses clearly marked; by calling attention to the editor's annotations and vocabulary aids, and by using the French dictionary in compiling individual vocabulary lists.
    e. The teacher launches the new work by motivating and reading orally some of the beginning passages, checking for comprehension and appreciation of style, *etc.*, and by engaging the class in intensive and extensive reading activities.

f. The first assignment may be short or long-range in nature. It should be guided by thought-provoking key questions, topical outlines, *etc.*

2. Checking the comprehension of content

   The following is a list of suggested thought and discussion-provoking devices for use in oral and written work based on reading:

   a. Summaries: a single sentence, a *précis*, an extended summary guided by key words or key phrases
   b. Paraphrases of difficult or complex passages
   c. References to the textbook: to prove a point, to find key phrases and lines that explain a character or the author's thesis, and to clarify a discussion
   d. Identification of a character from a quotation and from the circumstances under which the lines were uttered
   e. Dramatic reading of a short section to show understanding of the emotional implications of the passage
   f. Elicited descriptions of a person or a scene in order to evoke certain emotions, *e.g.*, pity, disgust, admiration, *etc.*
   g. Drawing inferences (*e.g.*, What do you think made the miser smile?)
   *h. Substantiation of a statement made by a literary critic or by one character about another. Prove or disprove this statement. What do you think of this character? Why?
   *i. Stimulating debate by stating two opposing points of view of a character or a conflict

3. Developing appreciation of the major aspects of the novel and short story

   a. Character studies

      1) Leading pupils to understand the role of motivation:

         Contrast the traits of two opposite characters (foils). What are the motives behind all their actions?

         Why do two or more characters finally clash?

         How did a certain character change, grow or develop? What made him change?

      2) Leading pupils to make independent judgments of the characters:

         Describe a character to an artist. How would you describe his general appearance; his facial expression? Why does he have that expression?

*Does this character have a mixture of desirable and undesirable traits? Is he a true hero; an out-and-out villain? Justify your statement.

*What makes him credible? In what way does he bring about his downfall? In what sense is he a victim of circumstances? Prove that his success was not just a happy accident.

3) Leading pupils to respond emotionally to characters:

Why can we sympathize with this character although we don't condone his actions?

*Describe the character's growing dilemma. What emotion would you feel in his place?

*Under what circumstances have you felt the same emotion as this character?

b. The central problem and other themes which relate the work to real life and to the human experience

Identify the problem: What obstacle to their happiness do these individuals face? With what or whom must they struggle?

Establish a relationship on a personal level: In what way is this a struggle that many of us face?

*Expand on the universality of the theme: How have others in other times and places, and in other books faced the same problem? What happy or unhappy "solutions" did they find? Elicit the statement of universal themes, grouping the problems of the story under major headings: Man against himself, against nature, against society.

*Note the traditional themes found in French literature; *e.g.*, the concept of honor, the conflict between love and duty. What principles or values do the characters hold most dear and try to live by? What are the attitudes of the characters to their society, their religion, their government, to one another, to themselves? Note the special problems arising from the attempts to reconcile all the values at all times.

c. The setting of the novel or short story

How does the region or locale influence the manner of living (customs), speaking and thinking of the characters?

How does the period in which the story takes place help determine the problem which the characters face? Why is a certain character typical of his time?

Would the problem exist on any level of society or only among a certain class of people? Why?

d. The thesis of the novel or short story

Quote the line or lines which give the author's point of view.

Who among the characters seems to express the author's point of view? What does he say?

What aspect of this point of view do some of the other characters represent?

*What was the author's purpose in writing the story? What problems does he raise? What solutions does he offer?

e. Structure and style of the novel or short story

What was the climax of the story?

What aspects of the problems presented are left for the reader's imagination to solve? Why?

*What use does the author make of detail in describing the setting, characters and problems; in the climax scene; in the solutions?

*How much use did the author make of narrative, description, or dramatic dialogue as techniques in telling this story? What use did he make of foreshadowing and "flash-backs"?

*What did the sub-plot and the minor characters contribute to the story?

*Describe the kind of transitions the author used (smooth, irregular, loose) to unite the separate incidents or episodes. What effect did this technique have on the mood of the story?

*How did the author's use of light humor, satire, irony, realism, fantasy, tragedy and poetic prose create a mood?

*Select a passage from the work and tell what makes it poetic (the nuances of the words, their color and form connotations, the imagery, the rhythm of the sentences and musical effects of the words). Tell what makes it dramatic, journalistic, *etc.*

4. Getting an overview of the entire novel or short story: It is recommended that upon completion of the work, a few topics and activities be considered to afford the class an overview of the whole work and its relation to other works, and to give pupils an opportunity for creative writing.
    a. A summary of major features: character analysis, setting, theme, author's thesis, structure and style

       Discuss the elements of the work that appealed to you.

       Discuss the most memorable aspects of the work.
    b. Creative and imaginative activities

       *Speak briefly on the fate of the characters, projecting them into the future.

       *Write a short composition based on a personal experience or a theme similar to one of those in the story. Try to use some broad elements of the author's style.
    *c. Compare the work being studied with other works in French or in English as to theme, style, *etc.* Indicate the stylistic techniques which identify the author with a particular literary movement, *e.g.*, the three unities, the classical drama, romanticism, *etc.*

C. POETRY. *Topics indicated by * are recommended for superior classes.*

1. For a general approach to the poetry unit, consult and select topics, procedures, and questioning devices useful in teaching the appreciation of poetry from the above sections of this outline: II, A, *General Procedures*, and II B, 1 and 2, *The Novel and the Short Story*.
2. After the poem has been read in its entirety by the teacher at least twice, or has been heard from a tape or a record, the following questions may be put to the class:
    a. What are the central ideas, emotions and impressions of the poem?
    b. Which are the key phrases which convey the author's main idea?
    *c. Under what circumstances have you had similar thoughts and emotions?
    *d. How are the ideas and emotions developed from line to line?
    *e. What cultural, mythological, *etc.*, allusions are noted? What is their value to the poem?
    *f. Does the poem have a central image? How does the

image explain the poem or relate to it?

- *g. What is the mood of the poem? How is it achieved? Select descriptive words of color and form, visual imagery, similes and metaphors, *etc.* What plastic images (movement, verbs) are found?
- *h. How does the poet convey musical effects? (rhythm, number of syllables, rhyme scheme, onomatopeia, repetition of vowel sounds, alliteration, recurring refrains)
- *i. What type of poem is it? (epic, lyric, elegy, humorous, descriptive of nature, *etc.)* Compare it with another you have read.

3. Suggested culminating activities
   - a. Individual pupils reread the poem to the class to show appreciation of its thought and emotional effect.
   - b. The teacher or a student leads the class in choral reading of parts of the poem while selected students read designated solo parts or recite them from memory.
   - *c. Paraphrase the poem in prose form. Tell why the original version is more appealing.
   - *d. The teacher encourages gifted students to write an original poem in French on a similar theme.

D. DRAMA. *Topics indicated by * are recommended for superior classes.*

1. For a general approach to the drama unit, consult and select devices useful in teaching appreciation of the drama from the above sections of this outline: II, A, *General Procedures,* and II, B, *The Novel and Short Story.*
2. In addition to the usual techniques for teaching drama (reading aloud, summarizing, paraphrasing, dramatizing, *etc.*), the following topics, procedures and questioning devices are suggested:
   - a. Checking comprehension of the story content by references to lines in the text
     - 1) Find and read aloud the key line to an important point made in a scene, or the key word in a line.
     - *2) State the author's purpose in including the scene, citing a key speech.
   - b. Drawing inferences from the dialogue
     - 1) *Insight.* What are the feelings and motives behind the lines spoken by a certain character? Cite lines to prove your contentions.
     - *2) *Transitions.* What could have happened between the last scene and before this one?

    *3) *Anticipating events.* Tell what you think happens after the character leaves the stage, or at the end of the scene. Why do you think so?
c. Character development and analysis
    1) Judging by what a character says, what kind of person is he? Judge by what he does and by what others say of him. Cite the quotation and explain, interpret or paraphrase it.
    *2) Judging by his manner of speaking (realistic, scholarly, poetic, etc.), what do we learn about his character?
d. Visualizing the setting, scenes and characters
    1) Show stage photographs of the characters or scenes, identifying and describing them, and explaining what is taking place.
    *2) Describe a character's appearance, based on clues in the text and on imagination. If you were the director, what suggestions would you offer for the make-up and costume of a specific character? (period style, color, *etc.*)
    *3) Find a key emotional line in a character's speech and deliver it with the gestures and facial expressions appropriate to that character.
e. "Audizing" (recreating the voice and the vocal expression of a character)
    1) Deliver indicated key or emotional lines in this scene in the voice and with the vocal expression which this character might use.
    2) Read or deliver from memory a favorite soliloquy with the vocal expression and qualities which the character might use.
    3) Re-enact a key scene in a group, using an appropriate variety of vocal expressions.
f. Structure and style
    1) Development of structure. What do the first scenes tell us? In what scenes does the action begin to mount? Which is the most climactic scene?
    *2) Why does the author have a character speak in soliloquies; in asides?
    *3) State the author's purpose in including such minor characters as the messenger and the comical servant.
    *4) State the author's purpose in including such stock-characters as the clever servant, the confidant, the gossiping friends or neighbors.

•5) Describe the language used (rhymed, poetic, symbolic, true-to-life, varied, prosaic, realistic).
g. Type of drama
•1) Compare or contrast this play as to character analysis, setting, theme, thesis, structure and style with another you have read in the foreign language or in English.
•2) As a result of the comparison, to which of the types of plays does this one belong? (thesis, the naturalistic, the symbolic, farce, *etc.*)

3. Culminating activities
a. The class may listen to a tape of a group of scenes, recorded in French by professional actors.
•b. Some members of the class may prepare an abridgment of a dramatic scene or scenes suitable for recording on tape.
c. A few pupils who are the most proficient in oral reproduction and in acting may be selected to record on tape some of the scenes prepared for the purpose. These can be played back to the class for their enjoyment.

E. ESSAY. *Topics indicated by • are recommended for superior classes.*

1. For a general approach to the essay unit, please consult II, A, p. 158, *General Procedures*, to select devices useful in teaching the appreciation of the essay.
a. Checking comprehension of the thought content
1) What is the central theme or topic? What is the author's point of view?
2) What illustrations, comparisons or logical arguments does he use to convince us?
b. Personalizing the essays
1) Do you agree with the author's conclusions? Why? Why not?
c. Developing appreciation of the style and the mood
1) What kinds of words and phrases does the author use to create the mood? Find colorful words, poetic images and symbolism that help create the style and mood.
•2) What element of the style or mood do you find most appealing? (humor and whimsy; satire and irony; clarity and logic, *etc.*)
•3) What similarities exist between the style and mood of this essay and others you have read in French or in English?

d. Culminating activities
   1) Relate the essay to aspects of contemporary life. Which of the author's ideas can guide us today? What are the areas or problems which they can improve?
   *2) Write an original essay on a similar or a related topic.
   *3) Write an original essay on a related topic, imitating the author's style.

Writing

The writing activities described in Level IV will be continued in Level V in a more advanced form. A number of suggestions for written work based on reading have already been presented in the section on *Reading* under *Teaching For Comprehension, Appreciation and Enjoyment*, pp. 157-167. The following types of writing appropriate to Level V are recommended for more extended treatment:

I. Free composition

A. Suggested techniques for teaching free composition not based on a model

Note: The simplest and hence the beginning stage of teaching free composition by setting a single topic around a center of interest for group discussion has already been treated extensively in Level III. For free composition involving development of a theme based on a model, see *Suggested Procedure For The Teaching Of Composition* in the Level IV section on *Writing*, pp. 141-142. It is recommended that all these simpler and shorter types of writing be reviewed before undertaking the more complex and lengthier forms of free composition to be practiced in Level V.

1. Inasmuch as the student will be required to make his own outline in order to keep to a unified theme and to develop it logically, it is advisable to review at the outset the technique of outlining, as follows:
   a. List main ideas
   b. Group related ideas under headings (eliminate irrelevant ideas)
   c. Arrange ideas in logical order
2. It is suggested that the procedure for teaching free composition not based on a model follow the techniques used in English composition, *i.e.*, prior oral presentation and discussion of the topic (in French) in order to build up:
   a. the necessary vocabulary, idioms and structures

b. the units of thought which compose the outline and which will be developed by the pupils into paragraphs

B. Types of free composition

1. Transposition of characters, of verse form to prose, of narrative to dialogue and dialogue to narrative
2. Cued narration by giving a first sentence followed by a series of suggestions from which additional sentences are to be constructed.

   Example: *Hier après-midi Anne et Marc ont décidé d'aller au théâtre.*

Cues:		
	a. *avoir l'occasion*	d. *s'installer*
	b. *l'autobus*	e. *la pièce*
	c. *faire la queue*	f. *applaudir*

3. Completing a story begun by the teacher or a student
4. Supplying a different ending to a story
5. Writing a paragraph leading up to a given statement, passage or dialogue
6. Enlarging a skeleton narrative

   Example: A Narrow Escape. Pedestrian, jay-walker, speeding car, a scream, screeching brakes, accident averted

7. Writing a story to illustrate a proverb
8. Writing business, social, and pen-pal letters
9. Practicing expository and descriptive writing
10. Writing book reports
11. Writing the pro or con of a debatable issue (argumentation)

Note on Evaluation: In the evaluation of free composition, cognizance should be taken of maturity of expression and of the use of forms and style. Increased recognition should be given to greater use of expressions characteristic of written French.

II. Note-taking

A. Because of the advanced level of the extensive reading and the audio-lingual materials, note-taking now assumes greater importance.

B. Note-taking may be based on lectures (taped or live), discussions, talks and reports by students, teachers and native French speakers. Students may also take notes based on still and moving pictures, cultural trips and outside reading.

C. The students are instructed to do the following:

1. to read, listen or observe carefully
2. to select and write as many of the salient points as possible by means of key words and phrases (In auditory work, however, as much reproduction of the original as possible is desirable.)
3. to restudy notes and arrange material sequentially according to a logical plan, omitting unimportant details, and then writing the composition
4. to discuss in class sample compositions with regard to omissions, inaccuracies and differences of opinion, and to offer recommendations for improvements in content and in the mechanics of the language
5. to revise and to rewrite

III. Structures

Remedial instruction, followed by written exercises on structural forms, should be provided. Such instruction should arise from individual or class needs as revealed by common errors made in written work.

IV. Creative writing

Creative writing by talented students may include original dialogues, playlets or skits, poems, short stories, book, film and drama reviews, and feature articles. These may be submitted for publication in school or professional French language newspapers and magazines.

CONTENT AND SCOPE, LEVEL V

Grammatical Structures

The study of grammatical structures in Level V should be governed by the needs of the class. In addition to reteaching those structures of previous levels which have not been mastered, the teacher should be guided by the topics listed below in order to round out the students' functional knowledge of French. It is suggested, however, that the study of grammar should not exceed an average of 15 percent of classroom time over the entire year. It is recommended that students have made available to them a suitable grammar textbook selected from the New York City Board of Education list of approved books, or a specially approved textbook.

I. Pronouns

A. Use of disjunctive pronouns with double objects

Je les blâme lui et elle.
Il nous blâme vous et moi.
Il vous blâme vous et eux.

B. Use of indirect object after certain verbs with the sense of "from"

Il lui a volé l'argent. (pris, emprunté, arraché, caché, saisi, ôté, enlevé)

C. *y* replaces *à* or *en* and a third person pronoun for things

Il se fie à ses conseils. Il s'y fie.
Il se connaît en ces choses. Il s'y connaît.

D. If the context contains negation, *personne* and *rien* assume the force of *quelqu'un* and *quelque chose*

Il n'a rien dit à personne.
Je vous défends de rien dire.
Je crains de parler à personne.

II. Adjectives

A. Use of *de* after comparative or superlative

Elle est plus âgée de trois ans.
Il est moins grand de trois pouces.
Il est de beaucoup le plus grand.

B. Use of *à* or *de* or *envers* after adjectives before nouns

Il est très habile aux affaires.	*(fort, hardi)*
Elle est ravie de cette affaire.	*(enchantée, satisfaite, contente, ennuyée, étonnée, surprise, inquiète, offensée)*
Il est charitable envers tout le monde.	*(cruel, dur, sévère, grossier, méchant, reconnaissant, ingrat, poli, respectueux)*

III. Verbs

A. Irregular: *cueillir, conclure, coudre, joindre, résoudre, vaincre, convaincre*

B. Irregulars conjugated like *dire* except for the present tense of the *vous* form *(vous contredisez): contredire, dédire, interdire, médire, prédire*

C. Any verb used transitively must take *avoir*

Ils ont descendu la malle. (monté, sorti, rentré)

D. Verbs following verbs of perception, *e.g. faire, laisser, entendre, voir* have passive force

On l'a entendu dire.
Vous l'avez laissé tuer.

Je les ferai vendre.
Je l'ai vu battre.

E. Use of the infinitive after verbs of perception

Je les vois venir.
Il a vu sortir mes frères.
Je les ai entendus frapper.
Je sens brûler la maison.

F. Agreement of past participles. Review of general rules. Teach finer points.

Les trois kilomètres que j'ai marché.
Ils se sont écrit.
Elle s'est souvenue.
Où sont les lettres qu'ils se sont écrites?

Vocabulary and Idiomatic Expressions, Level V

The vocabulary and idioms at this level will be taught to increase the maturity and variety of the reading, writing and audio-lingual skills.

The vocabulary and idioms to be taught will be drawn from the following four areas:

1. Vocabulary from works selected to be read, with indications as to which items are to be mastered actively or learned passively
2. Vocabulary of critical terminology required for discussion of the works read, *e.g.*, plot, setting, characters, *etc.*
3. Vocabulary and idioms, taught functionally, as required for continued and advanced audio-lingual competency in specific areas related to everyday living
4. Vocabulary culled from newspapers, magazines, tape recordings, broadcasts, *etc.*

It is recommended that students be encouraged to do individual dictionary work to improve their skills in reading. Individual vocabulary and idiom lists should be made by pupils to supplement the class lists referred to above. Vocabulary building will also be continued by means of a variety of devices and activities including word study, appropriate pattern drills, paraphrasing, definitions, class discussion, oral and written composition. There should be further development of understanding of word formation by means of study of prefixes, suffixes, roots, compound words, *etc.* Attention should be given to deceptive cognates.

I. Word Study

A. Nouns derived from verbs

acheter, achat; assister, assistance; blesser, blessure; changer, changement; chauffer, chauffage; concourir, concurrence; décevoir, déception; défendre, défense; demeurer, demeure; démissionner, démission; ennuyer, ennui; enivrer, enivrement; écrire, écriture; établir, établissement; hâter, hâte; injurier, injure; lire, lecture; louer, location; punir, punition; reconnaître, reconnaissance; représenter, représentation; réunir, réunion; tromper, tromperie; traduire, traduction

B. Words with more than one meaning

action, addition, billet, bourse, course, défendre, esprit, étiquette, foyer, inférieur, le parti, la partie, pension, pièce, place, sens, sentir, serviette, spirituel, station, supérieur, le tour, voler

C. Deceptive Cognates

1. *actuel: Les conditions actuelles nous font peur.*
   véritable: Voici les conditions véritables.
2. *agréer: J'ai agréé ses excuses. Agréez mes salutations sincères.*
   être d'accord: Nous sommes d'accord.
3. *agrément: J'ai fait un voyage d'agrément.*
   accord: Je suis d'accord avec vous.
4. *appointements: Il a touché ses appointements.*
   rendez-vous: Nous avons fixé un rendez-vous pour six heures.
5. *blesser: Il a blessé son amour-propre.*
   Il a été blessé pendant la guerre.
   bénir: Que Dieu vous bénisse!
6. *change: Quel est le taux (le cours) du change?*
   changement: Il va faire des changements.
   monnaie: Il a gardé la monnaie.
7. *course: Il est allé aux courses de chevaux.*
   Il fait des courses.
   cours: J'ai suivi un cours d'histoire.
8. *déception: Dans la vie il faut s'attendre à des déceptions.*
   tromperie: Je déteste sa tromperie.
9. *fade: Cette salade est très fade.*
   fané: Les roses se sont fanées.
10. *fastidieux: Il nous ennuie avec des détails fastidieux.*
    difficile à satisfaire: Que vous êtes difficile à satisfaire!

11. *location: La location de ce bateau n'est pas chère.*
Le bureau de location est ouvert.
emplacement: On a construit l'édifice sur cet emplacement.

12. *procès: Je lui ai fait un procès.*
procédé: Quel procédé employez-vous pour teindre votre robe?

13. *rente: On met des impôts sur nos rentes.*
loyer: Le loyer de cet appartement est très cher.

14. *sensible: Les enfants sensibles pleurent facilement.*
sensé: Quel discours sensé!

15. *sort: C'est le sort des hommes de souffrir.*
genre: Je n'aime pas ce genre de traitement.

16. *sympathique: Vous m'êtes très sympathique.*
compatissant: Il nous donne des soins compatissants.

II. Various Ways to Drill New Vocabulary and Idioms

A. Through general questions

The student is directed to answer questions, using an expression from a given list:

Pourquoi ne fais-tu pas le tour du monde?
—Je n'en ai pas les moyens.
—Cela me coûtera les yeux de la tête.

B. By restating a statement in a complete sentence, using an idiom from the given list. Desired change is to be cued.

(refusent de travailler) *Les ouvriers refusent de travailler.*
—Les ouvriers sont en grève.

C. By answering negatively, using an idiom taken from the list. Desired change is to be cued:

(neuve) Voudriez-vous acheter une voiture neuve?
—Non, je voudrais acheter une voiture d'occasion.

D. By inventing a story using the vocabulary and idioms of the list:

Mon ami voulait acheter une voiture neuve mais malheureusement il n'en avait pas les moyens. Il a voulu emprunter de l'argent à son père, mais celui-ci lui a dit que ses affaires allaient mal. Il a dû acheter une voiture d'occasion en argent comptant. Il a profité d'une vente au rabais. Il a marchandé avec le vendeur et ils ont fini par s'entendre sur le prix.

E. By having the students improvise a dialogue on the same theme.

III. Categorized Vocabulary and Idioms

A. *Mon ami achète une voiture.*

1. *une voiture neuve*
2. *coûter les yeux de la tête*
3. *n'en avoir pas les moyens*
4. *d'occasion*
5. *en argent comptant*
6. *emprunter de l'argent à*
7. *une vente au rabais*
8. *se faire rouler*
9. *se connaître en*
10. *marchander*
11. *s'entendre sur le prix*

B. *Un garçon qui me plaît*

1. *avoir bon caractère*
2. *tenir de son père*
3. *se ressembler comme deux gouttes d'eau*
4. *voir tout en rose*
5. *de bonne humeur*
6. *faire des plaisanteries*
7. *éclater de rire*
8. *tiré à quatre épingles*
9. *être au régime*
10. *manger comme quatre*
11. *prendre du corps*
12. *Il me manque.*

C. *Un garçon qui ne me plaît pas*

1. *chercher midi à quatorze heures*
2. *s'emporter*
3. *avoir la tête près du bonnet*
4. *se faire trop valoir*
5. *se croire un gros bonnet*
6. *faire des siennes*
7. *C'était pour rire.*
8. *faire un coup de tête*
9. *têtu comme une mule*
10. *crier à tue-tête*
11. *comme si de rien n'était*
12. *recommencer de plus belle*
13. *Il est menteur comme une épitaphe.*
14. *s'en prendre à tout le monde*

D. *Mon amie Marie a un accident de voiture*

1. *louer une voiture*
2. *faire un petit tour en auto à la campagne*
3. *venir d'apprendre à conduire*
4. *un permis de conduire*
5. *aller à toute allure*
6. *faire du cent à l'heure*
7. *dépasser la vitesse réglementée*
8. *doubler une voiture*
9. *un tournant brusque*
10. *une pente raide*
11. *un virage dangereux*
12. *mettre les freins*
13. *se heurter contre*
14. *l'échapper belle*
15. *saine et sauve*
16. *une voiture abîmée*
17. *le pare-choc, le garde-boue*
18. *fondre en larmes*
19. *pleurer de chaudes larmes*

IV. Additional Idiomatic Expressions

A. Omission of partitive

1. *Il manquait d'argent.*
2. *J'ai besoin d'argent.*
3. *La terre était couverte de neige.*

B. Adjectives used as adverbs

1. *Cette rose sent bon (mauvais).*
2. *Les livres coûtent cher.*
3. *J'ai fait le moins de fautes possible.*
4. *Elle parle bas (haut).*
5. *A vrai dire, il est riche.*
6. *Il a visé haut.*
7. *Elle a chanté juste (faux).*
8. *Nous avons travaillé ferme.*
9. *Ils voient clair.*

C. Prepositional idioms

1. *Il a environ (à peu près) deux mille francs.*
2. *Il tient de sa mère.*
3. *Son nom est en tête de la liste.*
4. *Cela mesure dix pieds sur six.*

5. *Je vous remercie de votre cadeau. Je vous en remercie.*
6. *Elle a marché par la pluie.*
7. *C'est aimable (gentil) à vous.*
8. *Un sur dix le fait.*
9. *C'est un homme à la barbe blanche.*

Reading

Reading in Level V continues to be primarily of two types: literary and cultural. The selection of reading materials should be made with due consideration given to the reading done in Level IV as well as the ability of the class. Literary materials represent a wider selection from different periods and include a greater number of works than had been read in Level IV. At least two works from contemporary literature should be included.

An effort should be made to select works in different forms, such as poetry, history, plays, letters, novels, biographies, essays and short stories, representing the salient characteristics of a period or a literary genre. Several of these works may be chosen for intensive study; others, less difficult, for extensive reading. The total number of works will depend on the ability of the class, the length of the selections chosen and the requirements of other areas of the course. Works may be selected to reveal social situations, customs and ways of life characteristic of a period. Contemporary literature may provide insights into the behavior patterns or basic social and/or philosophical problems of contemporary life in France. As heretofore, the interests and maturity level of the students should be factors in the selection of reading materials.

The reading of cultural materials includes longer and more varied selections of greater depth and difficulty than those of Level IV. Specially prepared books on the civilization of France may be utilized. Wherever practical, these cultural materials may be supplemented by the reading of French books, or selections from French books on special subjects such as art, music, popular science, geography, history or commerce. In addition to cultural materials, the reading of French newspapers, magazines and pamphlets is an integral part of the course. Summaries in French of articles read and comments on their content may be expected of pupils on this level. The reading may be utilized for individual projects and may be correlated with oral reports.

The amount of reading recommended for Level V, intensive or extensive, is as follows:

> Three short essays, six poems, two short stories (from an anthology or other source), two plays, two novels.

Whenever practicable, it is suggested that unaltered editions be used. These editions should have marginal vocabulary or footnotes accompanied by end-vocabulary.

The types of reading in French, with suggested number of pages for each, are as follows:

Intensive: 100 pages

Extensive: 500 pages

Supplementary: 4 books selected from the works of outstanding modern or classical authors; and in addition, civilization materials contained in books or periodicals, newspapers, *etc.*

Writing

All the types of writing in Level IV, including those based on reading and audio-lingual materials, will be continued in Level V, and in some cases will be practiced in greater depth. Expressions characteristic of written, as well as of spoken French, assume greater importance. Free choice of topics and emphasis on quality in composition are recommended. In addition, the following types of writing exercises appropriate for Level V are suggested:

Free composition, employing original expression in French, and not based on a model

Summarizing, paraphrasing and note-taking in French of longer selections than heretofore, based on printed materials, lectures and tapes

Written drill on French structural forms, depending on individual or class needs

Creative writing in French, for talented students

Culture Topics, Level V

The works read in Level V will constitute the principal source for imparting insights, appreciation and understanding of the French people. As heretofore, culture topics should be considered as they become pertinent through current affairs. Consideration will be given to the relationship between the works being read and their historical, literary and social settings. Where appropriate, the literary forms will be related to other aspects of the culture of a particular period, including painting, sculpture, architecture, music and science. It is recommended, however, that no more than ten percent of total class time be devoted to these studies.

To implement the teaching of culture topics, the following are suggested activities for treatment in French:

1. Brief lectures by the teacher, with note-taking by the pupils
2. Oral and written reports by individuals or committees
3. Readings from the basic texts and supplementary reading materials
4. Readings in the reference survey text or cultural reader, which should be in the hands of each pupil
5. Making use of library resources
6. Continued use of audio-visual materials; *e.g.*, taped lectures on cultural topics, films, filmstrips, slides, discs, *etc.*
7. Attendance at lectures, theatrical, cinematic or musical performances
8. Visits to places of cultural interest; *e.g.*, museums, the U.N., cultural institutes, foreign restaurants
9. Use of newspapers, magazines, radio and T.V. programs

Twentieth century France is to be treated in depth with the entire class. With especially gifted students, it is suggested that the study of other centuries or periods be considered as special projects, stressing the relationship between the historical scene and concurrent literary and artistic movements.

I. Development of French thought
    - A. 16th Century: Rabelais, Michel de Montaigne
    - B. 17th Century: Descartes, Pascal, La Bruyère, La Rochefoucauld
    - C. 18th Century: Voltaire, Rousseau, Montesquieu, Diderot
    - D. 19th Century: Victor Hugo, Auguste Comte, Hippolyte Taine
    - E. 20th Century: Bergson, Sartre

II. 20th Century France
    - A. History
        1. The Third Republic: 1875-1940
        2. World War I: Clemenceau, Foch, Joffre, Treaty of Versailles
        3. Period between the two wars: Briand, Herriot, Blum, *le Front Populaire*
        4. World War II: Defeat of France, 1940; the Occupation; the Vichy Government; Pétain and Laval; the Resistance; de Gaulle; the Liberation
        5. Post World War II: Fourth Republic, 1947; Political instability; 21 changes of government; trouble in Algeria; *O.T.A.N. (Organization du Traité de l'Atlantique du Nord); Marché Commun*
        6. Fifth Republic (1958), President de Gaulle

B. Government: Fifth Republic, 1958

1. Universal suffrage. Executive power resides in the President and his council.
2. The President: elected for seven years by universal suffrage; head of the *Communauté;* appoints the *Premier Ministre* and other cabinet members; official residence, *Palais de l'Elysée*
3. *Le Parlement* possesses legislative powers: includes *l'Assemblée Nationale* elected by direct universal suffrage, and *le Sénat* elected by indirect universal suffrage
4. 90 *départements: le préfet,* head of each *département;* department subdivided into *arrondissements, cantons* and *communes*
5. *La Communauté:* a loose association of sovereign and independent states which cooperate with France for their common welfare and security

C. Literature

1. The Novel: Proust, Gide, Rolland, Jules Romains, Mauriac, Colette, St. Exupéry, Camus, Malraux
2. The Drama: Jules Romains, Claudel, Giraudoux, Anouilh, Sartre *(le drame existentialiste),* Ionesco
3. Poetry: Valéry, Claudel, St. John Perse

D. Painting, Sculpture and Architecture

1. Painting:
   - a. *Les Fauves:* Matisse, Rouault, Dufy
   - b. *Le Cubisme:* Braque, Picasso, Léger
   - c. Others: Henri Rousseau, Utrillo, Chagall
2. Sculpture:
   Bourdelle, Maillol
3. Architecture:
   Le Corbusier

E. Music

1. Impressionistic:
   Debussy, Ravel
2. *Le Groupe des Six:*
   Milhaud, Honegger, Poulenc
3. Others:
   Dukas, Gabriel Fauré, Charpentier

F. Science

Marie Curie, Irène and Frédéric Joliot-Curie, De Broglie, Roux, Carrel, Henri Poincaré

C. Institutions to promote the spread of culture

1. State subsidized theaters and their implication in raising standards and spreading French culture at home and abroad
    a. Theaters of dramatic art: *la Comédie Française, le Théâtre de France, le Théâtre National Populaire*
    b. Theaters of musical art: *l'Opéra, l'Opéra Comique*
    c. Government sponsored concert groups and government owned broadcasting via radio and television
2. State supported schools and their role in the spread of culture
    a. *Conservatoire National de l'Art Dramatique*
    b. *L'Ecole Nationale Supérieure des Beaux-Arts* and *L'Ecole Nationale Supérieure des Arts Décoratifs*
    c. *Conservatoire National de Musique*
    d. *Le Prix de Rome*
3. *Alliance Française*
    a. Organized abroad for the promotion of French culture
    b. Branch in Paris for teaching French to foreigners
4. *Le Collège de France:* public lectures and extension courses

PART TWO:
TEXTBOOKS AND AUDIO-VISUAL RESOURCES

Textbooks

SOME CRITERIA FOR SELECTION

An important function of teachers and supervisors is to evaluate textbooks and teaching materials with a view to making a wise selection. The proliferation of foreign language textbooks and teaching materials in the wake of extensive curricular changes has made evaluation a complex and time-consuming process. In view of this, it would be well to set down some criteria to guide those concerned with the selection of textbooks.*

General Criteria

1. PRACTICALITY. The textbook or integrated program should not be overloaded with an unwieldy array of auxiliary aids and equipment.
2. ADAPTABILITY. Teachers should be able, when necessary, to depart from the sequence of topics in the textbook, to adapt or to add exercises and, in general, to make selective use of its contents to conform with local objectives, pupil ability and curriculum requirements.
3. CONTINUITY AND PROGRESSION. In a textbook series, there should be continuity of subject matter and progression in difficulty from one volume to the next.
4. GRADE SUITABILITY. The textbook should be keyed to the interests and learning capacities of the pupils who are to learn from it; *e.g.* the Level I textbook which claims to be suitable for both secondary and college students should be regarded with caution.

Checklist of Positive Criteria

In addition to the general criteria discussed above, a more complete checklist of criteria should serve as a summary and as detailed reference for different types of textbooks. No single textbook is expected to meet each and every one of the criteria. The additional details given in this checklist will permit more refined distinctions to be made in the event that several textbooks, all of which meet the basic criteria, are being considered for adoption.

1. Textual matter in French should be of intrinsic interest to pupils in the grades in which the textbook is to be used.
2. The French used in the book should be authentic.
3. Dialogue situations should be natural, functional and suited to the age-level and maturity of the students.

---

*The *Selective List of Materials* (SLOM), published by the Modern Language Association (N.Y. 1962) under contract with the U.S. Office of Education, includes a section entitled, "Criteria for the Evaluation of Materials", from which are drawn some of the suggestions given in this discussion.

4. Textbooks at all levels, including the basic textbook, should incorporate cultural content from the very beginning.

5. The first level textbook should allow for a flexible pre-reading phase of instruction that can be adjusted to the grade and the maturity of the pupils.

6. The subject matter to be learned should be so organized that it can be fitted into the schedule of average class periods and school terms.

7. The textbook should be designed for use by classes of average size in the public schools of the City of New York.

8. The textbook should develop the four language skills in the recommended sequence of listening, speaking, reading and writing.

9. Auditory comprehension and oral production should be given major emphasis in the first level textbook.

10. Grammatical structures should be presented inductively; *i.e.* explanations and generalizations of structure should come after pupils have encountered and learned a sufficient number of examples to be able to make their own generalizations under teacher guidance.

11. Structures, vocabulary and idioms in the first level textbook should be of high frequency in the spoken language.

12. Pattern drills should be varied and should include substitutions and transformations in addition to repetitions.

13. Drills should be organized on the minimum increment principle: *i.e.* with a single emphasis on a new construction or vocabulary item before two or more items are drilled in one exercise.

14. Dialogues should include statements and rejoinders as well as questions and answers.

15. Structures and vocabulary should be re-introduced periodically and there should be review lessons at regular intervals to insure retention and fluency.

16. Translation exercises from English into French should not be overloaded with lexical and syntactical problems. Recommended instead of straight translation exercises are those of the "guided composition" or "situational recall" type, in which cues are provided in meaningful sentence sequences either in English or in French.

Negative Criteria

Objectionable features of textbooks and integrated programs are listed as a caution to inexperienced evaluators. The occurrence of one or two objectionable features in a textbook need not automatically result in its out-of-hand rejection. However, the frequent occurrence of several such features may be considered sufficient grounds for questioning the suitability of the textbook in which they are found.

1. The method of instruction is so rigidly prescribed as to inhibit teacher initiative and creativity.
2. The space taken by printed directions on how to use the book exceeds the space allotted to subject matter.
3. The book contains an over-elaborate scheme of eccentric typographical devices, confusing color codes and complex diagrams.
4. Only one or two types of exercises occur with monotonous regularity throughout the book.
5. The book contains non-functional exercises: *i.e.* those not conducive to the development of communication skills. Some examples of non-functional exercises are:
    a. GRAMMAR CATECHISM. Questions in English about grammar or grammatical terminology rather than drill in French.
    b. MULTIPLE STAGE. Requiring two or more operations, each of which depends on the correctness of the preceding one.
    c. VERBAL CONTORTIONS. Requiring abstract dexterity in manipulating forms and structures in a manner never used in normal speech or writing.
    d. ERROR EXPOSURE. Requiring students to correct the errors in exercise sentences, thus exposing them to incorrect forms and structures.
    e. SCRAMBLED ENGLISH. English sentences, to be translated into French, are artificially constructed to elucidate the structure of French sentences, resulting in unnatural English.
    f. ISOLATED SENTENCES. This type of non-functional exercise consists of translation or so-called "composition" passages having no continuity of meaning but merely designed to exemplify the grammar topics of the lesson.
    g. MULTIPLE INCREMENT. This type of non-functional exercise comprises sentences to be translated from English into the French, each sentence consisting almost entirely of lexical, structural or idiomatic difficulties.

Audio - Visual Resources

Classification

In the widest sense of the word, all teaching materials outside of the textbook are considered audio-visual aids. Years ago, these were rather simple and quite limited in number. Today, a vast amount of visual materials and electronic equipment is available. They may be grouped as follows:

I. Visual
  A. Flat materials: pictures, flash cards, maps, charts, cardboard figures.
  B. Three-dimensional objects: puppets, dolls, models, coins, dioramas.
  C. Projected materials: slides, transparencies, filmstrips, films, pictures, kinescopes, videotapes.

II. Audial (including electronic equipment)
  A. Phonographs and discs
  B. Tape recorders and tapes
  C. Radios
  D. Language Laboratories (fixed or mobile)

III. Audial and Visual
  A. Sound film projectors
  B. Television receivers

General Considerations

Visual and audial aids in the classroom are employed basically to simulate actual experiences involving the use of foreign languages. Since the entire range of illustrative materials is encompassed, it would be more accurate to call them "objective aids to learning."

Pictures are simpler to use than audial materials since they do not depend on any mechanical device. Like charts, models and drawings, they are simply displayed, discussed, or used as a basis for drill and conversation. Although all the senses are involved in the learning process, the visual impression is probably more lasting, for most human beings seem to be visual-minded. Certainly, the eye, as the most impressionable of all the senses, may be considered of primary importance in learning. However, since a good deal of communication between people is via sound, the lasting impression is not solely due to the visual nor the audial, but to the combination of both.

Visual Aids

Classroom Decoration

The classroom is to be transformed into a "cultural isle." This is achieved by the almost exclusive use of French and by the simulated French environment supplied by classroom decorations.

Classroom decorations should be bright, cheerful and attractive. They must also have pedagogic value. In choosing display material, the teacher should ask himself the following questions:

1. Is it esthetically pleasing?
2. Is it in good taste?
3. Is it timely?
4. Is it pedagogically useful?

The kinds of materials that may be put on display in the classroom fall into various categories. They may be large or small items; they may be permanent or temporary; they may consist of pictorial or lettered material; they may be purchased or homemade. Items contributed by pupils and examples of pupils' written work and projects are especially valuable in that they arouse interest, present high standards of achievement and promote pupil activity.

The larger displays would include pictures and posters. A map of France is a *sine qua non*. Other materials are French artifacts, flags, lettered mottoes and proverbs, and charts. Pupils' work that is suitable for display would include maps, models, scrapbooks, stamp and coin collections, costume drawings, menus, itineraries, and compositions or poems. Neat labels in French will identify the displays and expose the class to new vocabulary and sentences.

Although the displays may be situated at various places in the room, current material should be concentrated on the bulletin board, of which there should be one or two in every French classroom. If carefully planned and managed, the bulletin board becomes an effective device for motivating, teaching, and sustaining interest.

Among the other indispensable aids for certain types of lessons are the clock dial with movable hands, pronunciation charts, calendars, conversation pictures, and illustrated vocabulary and structural drill charts.

The Chalkboard

The simplest, most immediate and most common visual aid is the chalkboard. Its great advantages are:

1. It is always available.
2. It does not get out of order.

3. It is visible to the entire class.
4. New material can be presented immediately.
5. Written matter can be erased.
6. Both teacher and pupils can use the board.

In order to use the chalkboard most effectively, the following principles should be observed:

1. Avoid overcrowding.
2. Maintain standards of clear, neat and orderly writing.
3. Establish a definite daily routine.
4. Use colored chalk to stress particular words or items.
5. Give preference to the front board, reserving the side board for assignments and the rear board for dictation.
6. Correct all errors.
7. Erase undated and previous work.
8. Identify all work with a suitable heading.
9. Plan the use of the chalkboard in connection with each lesson.
10. Check on legibility and visibility (illumination).

Flat Materials

A very useful device is the flashcard, a sheet of oaktag or cardboard, about 18 x 6 inches, on which appears a word, a sentence, or a simple outline drawing. The lettering should be large, neat and clear so that it can be seen from the rear of the room. Capital letters are preferred; script should be avoided. Flashcards are especially useful for drilling or reviewing vocabulary. Any brief completion, transformation or translation item can be put on cards. For example:

1. Verbs (completion, insertion of pronoun, translation)
2. Adjectives (completion, antonyms, synonyms, plurals)
3. Nouns (plurals, feminines, pairs)
4. Prepositions
5. Adverbs (formation, comparison)

Still Pictures

Pictures can be used very effectively for teaching the French language as well as French culture. Every foreign language department should maintain a file of suitable pictures. For their most effective use, attention must be paid to the following:

1. PREPARATION. The showing of the picture should be motivated. Pupils should be told, preferably in French, what to observe and what to remember.

2. PRESENTATION. The teacher should point out the important details, emphasize salient points, and elicit reactions.

3. APPLICATION. The information obtained from the picture should be applied. If the picture is used for linguistic aims, the new words and phrases should be used in original sentences, in dictation and in short compositions. If it is a lesson in culture, a summary of the information gained from the pictures may be written on the board and copied into notebooks, and further reading and research may be assigned.

The Opaque Projector

One of the most effective ways of using a picture is to project it, using the opaque projector. This machine will project onto a wall or screen, anything printed, painted or drawn. It can also be used to project flat objects, such as stamps, coins, and medals, as well as pictures and photographs. When using the opaque projector, darkening of the room is essential.

The Overhead Projector

This projector is specifically designed to project large transparencies. The overhead projector can be used in any classroom, double unit or auditorium. The teacher may write on the acetate sheet using a grease pencil (china marking pencil) or she may use prepared transparencies. The advantages of the overhead projector are:

1. It is simple to operate.
2. The teacher faces the class.
3. The attention of the whole class is directed to one area.
4. Material can be prepared in advance, developed as the lesson progresses, then erased, or saved for future use.
5. The room need not be darkened.
6. Many transparencies can be prepared quickly and inexpensively.

Slides

Slides are especially suitable for the teaching of culture. An effective and interesting procedure is to assign a pupil or a number of pupils to prepare notes in French for each slide. After these have been corrected, the pupils read their notes as an oral commentary to each slide as it is shown.

The Filmstrip

The filmstrip consists of a series of illustrations printed on 35mm film in black and white or color. The filmstrips may be accompanied by sound. A great variety of excellent filmstrips are now on the market, ranging from simple travelogues to complete courses in French. To secure optimum use of the filmstrip, the following suggestions are made:

1. The teacher should preview the filmstrip.
2. The presentation should be motivated.
3. The showing should be spontaneous and not merely confined to the given captions.
4. Guiding questions should be prepared in advance.
5. Oral and written activities should follow the showing.

The Sound Motion Picture

The motion picture is one of the most effective of the mass media of communication for entertainment and education, for discussion and instruction. Television is but an extension and special adaptation of the motion picture. Educationally, the advantages of a sound motion picture are:

1. With its rapid change and movement and its double impact of sight and sound, it holds the pupil's attention.
2. Motion, sound and color heighten reality. The motion picture can be instructive and stimulating.
3. The foreign scene and the historic event are vividly and excitingly portrayed.

To secure optimum effectiveness in using motion pictures for foreign language instruction, the following points should be observed:

1. The film must be chosen for its appropriateness to a given situation. The teacher should be acquainted with the available films so that he can make the best choice.
2. The best physical conditions should prevail for the showing.
3. The projector should be handled by a skilled operator.
4. The teacher should prepare the class by
   a. motivating the topic of the film
   b. pointing out what is to be looked for
   c. preparing questions to be answered by pupils
   d. planning follow-up activities and application

Television

Television can be used effectively to supplement the foreign language program. Commercial television stations and WNDT Channel 13 often present foreign language programs appropriate for their linguistic or cultural content.

The Board of Education's television channel, WNYE-TV Channel 25, will offer programs to supplement foreign language instruction. Manuals, including schedules and teacher-guide materials, will be available in connection with specific programs.

As with all audio-visual aids, the value of the television presentation is in proportion to the advance preparation and follow-up.

Audial Materials and Techniques

Until recently, the hearing phase of language learning was not always adequately emphasized. The pupil was not always systematically exposed to the foreign tongue even in the classroom. Furthermore, hearing a language spoken every day does not in itself lead to accurate comprehension and correct speech. In addition to passive listening, which promotes some unconscious assimilation, the learner must be trained to listen critically for accurate comprehension.

Listening is a skill which can be developed by requiring the pupil to

1. listen repeatedly to the same recorded or spoken material
2. read the accompanying text or script silently as he hears it spoken
3. repeat the identical material that he hears
4. give oral answers based on the general content of what he has heard
5. give written answers to the same
6. give a brief oral or written summary (cued by the teacher if necessary) of the general content of what he has heard

Some of the basic requirements for a good listening-comprehension exercise are:

1. The atmosphere of the room should be quiet and conducive to listening. The listeners should not be too far removed from the voice source.
2. The spoken material should be suited to the age, interests, and grade level of the class.
3. The aim of the lesson should be clear to the entire class.
4. The class should be motivated and prepared. The teacher should tell the class what is to be heard and what is to be noted.
5. After the first, and after the repeated reading or playing, the pupils should be encouraged to ask questions about anything they did not understand.

The Phonograph Record

Disc recordings may be used effectively in the following areas of foreign language teaching:

1. music appreciation
2. appreciation of vocal selections or readings
3. teaching a song to the class
4. drilling structures or vocabulary
5. auditory comprehension exercises or tests
6. dictation exercises or tests
7. the appreciation of literary selections in the foreign language
8. the appreciation of cultural background selections

The great advantage of the phonograph record is that it can be

1. stopped at any point for questions, comments and discussion
2. "spotted" and repeated any number of times
3. played at any time
4. pre-heard and evaluated
5. obtained for almost any subject and in any language

Radio

The radio permits the student to hear the foreign language spoken by natives in life situations, and to enjoy vicariously the cultural atmosphere of the foreign country.

The New York City school system maintains station WNYE, from which educational programs are broadcast five days a week. A French language program is usually included. These programs can be used to advantage in the schools. In many instances they are taped and stored for future use. (See p. 195 for instructions on how to obtain such tapes.)

Aside from the WNYE programs, there are often interesting and important commercial programs which can be used effectively in connection with French language lessons. The material should be within the vocabulary range of the pupils. The difficulty with these commercial programs is that they cannot be reviewed in advance. They can, however, be taped and then presented to the class with vocabulary and questions.

The Tape Recording

The tape recording is one of the most useful devices for practice in hearing the foreign language. In the past, pupils had to depend entirely on the teacher's pronunciation of French. Now, any teacher may readily secure tapes and permit the class to hear a variety of native French voices, including those of renowned actors and singers. A perfect model is thus available to every learner.

Specifically, the values of the pre-recorded tape are:

1. It extends the repetitive force of the teacher's voice beyond his own physical limitations.
2. A tape can be used all day; it does not tire; and it does not vary in tone and pronunciation.
3. Voices other than that of the teacher can be brought into the classroom.
4. The tape provides a permanent reference for the sounds and recorded speech of the French language.

The technical advantages of the tape recording are:

1. The recording may be permanent or it may be erased and the tape used again and again.
2. As a rule, a good tape recording has higher fidelity than a disc recording, and there is no record scratch.
3. Taped sequences can be catalogued and more easily identified than those on discs.

Listening to the taped recording is not enough. The important problem for the teacher is how to incorporate tape techniques into the lesson. With a little ingenuity, the teacher can add the use of the tape recorder to his customary procedures. The materials, however, should be kept in definite and sequential relationship to the regular course of study. The most practical plan is to relate the taped recording to the content of the textbook. This offers little difficulty since most textbooks are now provided with accompanying tapes.

The steps to be observed in using the tape recording for ear and speech training are:

1. immediate repetition of the recorded speech
2. responses to what is heard
3. re-playing for comprehension
4. analysis of difficulties
5. re-playing for perfect comprehension
6. comprehension check
7. application (See pp. 84-85 for a suggested auditory comprehension lesson.)

Speed is important in listening with understanding. Complete comprehension means grasping meaning at normal tempo. A large amount of spoken material, carefully graded in speed, is indicated.

In preparing tapes, the following basic principles should be considered:

1. The tape should be self-contained as to directions. The pupil must be told precisely what he is to do.
2. Grammatical or linguistic explanations in English should be excluded from the tape. French should be used almost exclusively.
3. Basic tapes should relate closely to the content of the course.
4. Special tapes may be prepared to give practice or remedial drill as needed.
5. Playing time should be limited to about 10 minutes.

One of the major uses of the tape recorder is for testing auditory comprehension. See pages 211-212 for examples of types of questions suggested for testing auditory comprehension.

The pupil's voice should be recorded at given intervals. A playback will furnish evidence of the degree of improvement in speaking ability. A critique of the recording should be given by the teacher since the pupil is not always the best judge of his own speech.

Summary - Using Audio-Visual Resources

The following is a summary indicating how audio-visual aids can be used to help promote the linguistic and cultural aims of the foreign language program. Many of these suggestions are appropriate to all levels:

A. The overhead projector (for transparent or acetate copies, including overlays)
    1. Projecting a simple scene and adding new elements to it (The class is asked to talk or write about the scene.)
    2. Projecting a transparency of students' written work for class comment, discussion and correction
    3. Projecting a graphic illustration to be followed by questions and answers and terminating with oral composition
    4. Projecting a series of pictures to serve as a basis for oral or written narration
    5. Projecting materials for remedial work or reinforcement of previous learnings

B. Library uses of the language laboratory (for independent remedial work or work done under teacher guidance)
    1. Practicing advanced auditory comprehension
    2. Listening to lectures on special topics related to supplementary or extensive reading
    3. Listening to tapes based on a particular text being read

4. Listening to appropriate tapes to help improve pronunciation

Note: When necessary, accompanying scripts and pictures should be made available for student use.

C. Procedure in using films or filmstrips with accompanying tape or recording (for improving oral production and auditory comprehension)
   1. Developing listening and speaking readiness
      a. Motivation
      b. Removal of difficulties
      c. Oral practice with new vocabulary and structures
   2. Advance study of the script
      a. Silent reading in class and checking of comprehension
      b. Play sound track only. Students follow the script silently as they listen
   3. Presentation of the film
      a. Students listen to sound track and watch film.
      b. After first showing, oral testing of comprehension
      c. Second showing and further discussion, if time permits
   4. Culminating activities
      a. Elimination of the sound track; students summarize the story of the film
      b. Improvised dramatization of a brief scene from the film, directed by the teacher

D. Uses of the opaque projector
   1. Projecting reproductions of art, typical foreign scenes, landscapes, stamps, coins, photographs, maps, news clippings and cartoons as stimuli to class discussion and/or written work
   2. Projecting a series of opaque pictures to stimulate narration and creative dialogue

E. Uses of the slide projector
   1. Projecting tavelogue or art sequence
   2. Projecting slides to illustrate a recorded lecture (e.g. "French Civilization as Reflected in the Arts")

F. Uses of duplicating machines (mimeograph, spirit duplicator, electronic stencil duplicator, thermographic copier)
   1. Reproducing teacher-constructed tests, practice and drill materials, directed compositions and review sheets, for distribution to the class

2. Reproducing hand-drawn pictures, maps and charts, for distribution to the class
3. Making stencils from mimeographed or otherwise duplicated originals on the electronic duplicator
4. Reproducing articles from newspapers and magazines
5. Producing a class or department foreign language publication

How and Where to Secure Audio-Visual Materials

The Bureau of Audio-Visual Instruction (BAVI) has the important function of securing and appraising new audio-visual materials and then preparing approved lists of 16mm sound films, filmstrips, slides, transparencies, flat pictures, recordings and pre-recorded tapes.

Approved lists for requisitioning audio-visual materials are issued twice a year and sent to every school. Care is taken that the materials accepted for these lists should be in consonance with the current course of study.

For further information concerning the available lists, consult the school Audio-Visual Coordinator, or write to the Bureau of Audio-Visual Instruction (BAVI), 131 Livingston Street, Brooklyn 1, N. Y.

THE BAVI FILM LOAN COLLECTION

Each year, when funds are available, a number of newly approved 16mm sound films are purchased by BAVI for the free Film Loan Collection. These films may be borrowed by school personnel. Consult the BAVI catalogue, INSTRUCTIONAL FILMS AND TAPES, for procedure in borrowing.

TAPES OF WNYE RADIO PROGRAMS

Duplication of any program or series may be requested by writing to BAVI and sending a 7 inch reel of good quality blank tape for every two titles desired. Instructions for ordering are on page *viii* of the BAVI film catalogue.

REQUISITION OF MATERIALS

Since filmstrips, slides, recordings, pictures and transparencies are not available on loan from the Bureau of Audio-Visual Instruction, these aids must be purchased by the individual schools. Information as to item number, vendor, cost, *etc.*, can be found in the approved lists.

The Language Laboratory

Since the development of auditory acuity and verbal expression are among the aims of foreign language teaching, the language laboratory should be used beginning with the first level. Auditory acuity involves the ability to (a) distinguish among sounds; (b) recognize whether a specific phoneme belongs to the sound system of English or of French; (c) distinguish among similar sounds in French; (d) recognize meanings of familiar words and groups of words which are spoken fluently in French; (e) infer from context the sense of unfamiliar words and groups of words. These elements of auditory acuity are sometimes referred to as "passive." However, it would perhaps be better to use the term "receptive" since this would indicate that the processes involved in comprehension are not devoid of pupil activity. The mental activity is intense, even though it is not externally visible.

Auditory acuity and verbal expression are closely related. Good pronunciation depends upon the ability to distinguish among sounds. In addition, good pronunciation requires physical control over speech musculature so that the speech organs, obedient to the speaker's intention, will articulate the desired sounds. The teacher-supervised training in comparing sounds for recognitional purposes will develop into the skill of comparing one's speech production with what one hears, and should lead ultimately to the stage of self-criticism which will enable the pupil to improve himself without the close teacher supervision which was essential at the beginning.

When the teacher has presented phonemes, words and groups of words for recognitional purposes, and has begun "live" training in speech production, largely through imitation with a minimal amount of explanation, the language laboratory takes over the necessary function of providing a sufficient amount of repetitive experience in listening and speaking. This will result in "overlearning," which leads to automatized responses through which language becomes a usable vehicle for reception or expression of thought.

Laboratory Equipment and Pupils' Activities

The variety of activities which pupils may perform in a laboratory depends upon the type of equipment installed. In some laboratories a given number of pupils' stations are equipped with individual tape recorders in addition to headsets (earphone-microphone combination). Here the pupil may record himself as well as the model; he may rewind his tape and listen to it, noting to the best of his ability his errors, and then correcting them. A few laboratories are equipped entirely with this playback facility. Usually, laboratories have a limited number of this type of station.

In most laboratories, pupils' stations are equipped only with combination headsets which permit the pupil to hear a tape transmitted from the teacher's console, and to speak in imitation, but not to record, at his station. This is the case also with the "mobile" laboratories which have been introduced experimentally into several schools. However, even without individual tape recorders, pupils' speech may be recorded at the teacher's console, one pupil at a time, as the pupil works in his booth. This facility should be in use in every laboratory session.

The teacher should beware of letting any laboratory lesson consist solely of pupils' listening and repetition. Repetition may become an automatic process, and attention may wander. The pupil has no opportunity to exercise the self-critical faculty which we are seeking to develop. During each laboratory session the teacher should make a point of recording the speech of at least two or three pupils, and should have a brief lesson in which the whole class hears and can criticize the quality of speech heard during the playback.

Organization, Administration and Scheduling

Pupils should be scheduled for the laboratory not less than once nor more than twice a week. This permits a greater number of classes to use the lab than would be the case if a class were scheduled to the lab as its regular classroom. Also the type of laboratory heretofore in use, with permanently fixed, high separators between booths, is suitable only for lab work. Conventional teaching is best performed in a standard classroom.

A new development in the latest lab installations is the classroom laboratory, or electronic classroom. Here the laboratory equipment is contained in a desk which may be opened to permit use of the equipment and to provide separation between the pupils. The desk may be closed flat, so that the classroom resumes its conventional appearance. When all language classrooms are so equipped, there will be no need to move classes to another room. The teacher will make his presentation and will follow it by the appropriate lesson-tape for drill. Accessibility of equipment will simplify classroom routines by making laboratory practice instantly available when needed.

Level I

At the first level, laboratory work may be done from approximately the sixth week of the course. This time must be flexible, depending upon the type of class, the nature of the presentation and many other factors. The following kinds of tapes are suggested for Level I:

1. Recognition of sameness or difference of sounds

   Words are presented on tape in pairs, of which one may be in French and one in English; both may be in French with identical phonemes or with different phonemes. These tapes require two hearings. At the first hearing, the pupil repeats what he hears. When the tape is rewound, the pupil listens and writes for each pair the words "same" or "different", English first, then French; or French first, then English.

2. Selection of correct oral response

   A sentence is heard on tape, with three endings, of which one is correct. The pupil hears this tape twice; the first time he repeats what he hears; the second time he writes the number of the correct ending.

3. Selection of correct answer to question

   A question is asked on tape, followed by three responses, of which one is correct. Here, too, the tape should be played twice, once for the pupil to repeat what he hears, the second time for him to write the number of the correct response.

4. Picture-description test*

   A clear, line-drawing type of picture is flashed on a screen by means of an overhead projector. Parts of the picture are numbered. The tape describes parts of the picture. Pupils write the number of the part described by the tape.

It is to be noted that the four kinds of taped exercises described up to this point require no reading or writing in French but only auditory comprehension demonstrated by the writing of numbers or letters or a few English words, *e.g.* "same" or "different". At the first level, the vocabulary and structures used on the tapes should be closely related, if not identical, to what is taken up in class.

Other types of tapes to be used after the midpoint of Level I are:

1. Direct spoken imitation of the taped model of words, phrases and sentences

   In building up the amount of material to be repeated, the single words and phrases are, after repetition, incorporated in sentences, with an upper limit of approximately ten syllables. Repetitions on tape are spoken at an increasingly rapid pace, leading to a fair degree of fluency, but never at the expense of clarity of sound-image. The change of pace or tempo presents a new challenge each time and holds the learner's interest

---

*Adapted from material prepared for the *Language Laboratory Research Study*. New York State Department of Education. 1959-1963.

despite repetitions of identical material. Taped material must be lively in content and should avoid dull or stilted expressions.

2. Repetition and manipulation of patterns taken up in class

   Manipulation or variations may include recasting the sentence by making an indicated basic change; *e.g.* restating in the negative, formulating questions from the material, stating the sentence in a different tense, *etc.* In all tapes the correct form in the model speech is supplied, after the pupil has spoken any sentence other than a direct imitation, *i.e.* where any possibility of error exists.

3. Directed speech

   This kind of tape, in which the pupil obeys a direction telling him what to say, provides review, at controlled speed, of material taken up in class. It represents a step in developing freely expressed conversation and has the aim of liberating the pupil progressively from direct, imitative speech.

Level II

In a large school the administration is frequently faced with the need of combining into a unified group, pupils who come from various teachers with some variation in preparation in speech patterns and in language habits. The laboratory provides the means of giving a common linguistic experience which welds the group into a new unit. To achieve this result, some of the lesson tapes of Level I may be repeated for review. Others of the same type may be prepared, using vocabulary and grammatical structures prescribed for Level II in this curriculum bulletin.

Additional kinds of tapes appearing in Level II for the first time are the following:

1. Tapes to accompany the basic reader

   These tapes contain fluent readings of the text, or of parts of the text. The pupil listens and reads silently. Frequently, the proper phrasing of words helps the pupil understand the meaning and overcomes the tendency to read word-by-word. If the text is read in a pleasant voice with good intonation, the reading becomes a pleasant esthetic experience. Portions of the text are reread on the tape, with spaces provided for the pupil's repetition. Suitable exercises may appear on the tape as well. The teacher may wish to have the pupils hear and read the entire text. While this is desirable, time limitations may prevent such treatment, in which case the teacher will select chapters for the pupils to read at home.

2. Dictation tapes

   It is sometimes held that the language laboratory is useful only for developing speaking and listening skills. It is a wise policy, however, to use the laboratory for whatever good purpose it can serve, in this case for writing practice in the form of dictation. Since taped speech deprives the pupil of visual clues to articulation, the exercise should be strictly controlled as to speed and clarity of speech. To save time, a sentence is read on tape, and several words extracted from it are repeated. The pupil writes these words. The words selected are, of course, those incorporating the problem to be practiced.

3. Auditory comprehension passages with pre-test questions and multiple-choice responses

   Passages selected or constructed to include the vocabulary and structure patterns prescribed for Level II form a good preparation for this type of work, which is generally used in Level III.

Level III

The concept of the language laboratory in Level III is based on the premise that the teacher directs the learning, encouraging the student to develop the power of discrimination among sounds, evaluative judgment and self-critical analysis of speech. The teacher's direction is designed to lead to self-directed learning in which the student takes responsibility for his progress. During the evolving process leading to the maturity which makes such responsibility possible, the teacher remains responsible for the student's learning, selecting and directing the learning experiences to which the student is exposed. Thus it is assumed that the teacher will give the necessary orientation before each laboratory lesson. The laboratory lesson is, in general, a reinforcement of what has already been presented by the teacher.

Uses of the Language Laboratory

I. In French, Level III, the language laboratory serves the following purposes:

   A. To improve and develop the student's listening comprehension of spoken French materials covering a wider range of vocabulary and structure than had been heard in the two preceding levels of study, and at a more rapid rate of speech

   B. To develop and improve the student's ability to speak French, with good pronunciation and intonation, and with a certain degree of ease, using a wider range of vocabulary and structure than in preceding levels of study

II. In order to develop the skill of listening comprehension, the students will be provided with the following learning experiences:

- A. Audial experience in a wider range of subject matter than was used in the preceding two levels of study
- B. Audial experience in a greater quantity than a teacher can easily provide in a conventional class period
- C. Audial experience in hearing several different native French voices and speech patterns
- D. Audial experience in hearing spoken French at varying and increasingly rapid rates of delivery

III. In order to develop speaking skill, the students will be provided with the following learning experiences:

- A. Imitation of a model
    1. For reinforcement of previously developed habits of correct pronunciation
    2. For reinforcement and improvement of previously developed habits of good intonation
    3. For application of the above to a widened range of linguistic situations involving more complex structures and more varied vocabulary
- B. Oral responses other than direct imitation
    1. True-false statements where the true statement is to be repeated, the false statement corrected
    2. Answers to questions which have been so constructed that the responses are predictable; *i.e.* they furnish answers to *"Qui?"* or *"Que?"* but not, as a rule, to *"Pourquoi?"*
    3. Statements requiring the substitution of a synonym or an antonym for a designated word, and restating the entire sentence
    4. Manipulation of sentence structures, such as restatement of sentences, beginning each sentence with *hier* or *demain,* and requiring a change of tense

IV. In connection with both listening and speaking skills, it is sometimes desirable to correlate written work with the speaking and listening as objective, concrete and permanent reinforcement of the student's listening and speaking experiences. Such writing, in Level III, will chiefly consist of

- A. Dictation
- B. Written responses to oral questions

V. Other uses of the language laboratory in Level III are:
   A. To facilitate review of Levels I and II materials
   B. To permit students to make up work and to progress at their individual rate of learning by use of multiple channels
   C. To improve reading skills by using lesson tapes based on reading texts

Using the Laboratory for Review

In developing listening and speaking skills, the language laboratory lessons in the third level of French will include subject matter relating to the principal emphasis of this level: reading and writing, and a study of French culture. Since language learning is a cumulative process, review of what was learned previously should be included, or provided as needed. While later and more difficult work is, in large measure, based upon earlier and already learned materials, it may be assumed that not all the students will have completely mastered all the materials studied in the two previous levels. Review should be provided as required, and it is in this area that the laboratory can effectively accommodate the needs of individuals. The flexibility provided by multiple channels permits the teacher to have students perform exercises in areas where they need more drill, while the rest of the class does another lesson.

Reading Lessons in the Language Laboratory

While the teacher and the student look to the language laboratory primarily for its effects on listening comprehension and speaking skills, the laboratory also serves a useful purpose in connection with the reading lesson. The lesson tape based on the reading text serves the following purposes:

1. It provides multiple sense appeal, which is superior to learning by one sense alone. The visual stimulus of the printed material is reinforced by the auditory stimulus of the same material spoken on the tape.
2. With adequate preparation, and by listening as he reads, the student is led to develop the habit of reading ahead fluently. He cannot dawdle, nor can he change the reading experience into a word-by-word deciphering of the text.
3. The tape assists comprehension of printed material by providing an intelligently spoken model, with words spoken according to sense-groups. Such speaking often provides the clue to meaning, which might otherwise escape the student.

4. It provides an experience in literary appreciation when read by a native speaker with good voice quality, expressive speech, and awareness of the imagination-stirring quality of the text.

The above indicates the effects of the taped reading lesson on visual and auditory comprehension; but the reading tape also serves to improve the speech pattern of the student. A portion of the tape is prerecorded in spaced phrase-groups, with pauses for students to imitate the speech pattern and intonation of the speaker. The variety of speech production is wider than in the limitation of structure drills alone, and the student has the experience of consecutive reading, with the paragraph and not merely the single sentence as the unit of learning.

Content and Form of the Reading Lesson Tape

The reading lesson tape is directly related to the text read by the class. The lesson tape deals with a selected portion of the text, perhaps a chapter or a part of a chapter, or an entire short story, stopping at a logical point. The story value, or the idea value, should be maintained.

The lesson tape may begin with an introductory statement designed to orient the listener-reader to the content of what will follow, or it may begin with the presentation of the text, with advance explanation and repetition of new or different words and phrases.

The passage should consist of approximately two minutes of consecutive reading, fluently but not speedily paced.

The student is directed to the page and line where the reading will begin, and is told to follow along in the textbook as he listens.

After the first reading, a part of the text is reread in word-groups, spaced according to the sense, each word-group being followed by a pause timed to permit the student to imitate what he has heard. The student is instructed to imitate not only the pronunciation but also the intonation of the speaker. The passage reread for imitiation is selected for liveliness of content; it may be a vivid description or an interesting conversation. There generally follows an exercise in word study and usage. Important and useful words are selected from the text. These words are spoken twice in French and once in English, and then are presented in a brief, usable sentence. The students repeat the word in French only, and then the sentence containing the word. As a variation, students are sometimes directed to write the word in French.

Other exercises require sentences to be restated with antonyms or synonyms of the words being studied; true or false sentences to be repeated if true, corrected if false. Questions based on the text are so structured that the responses are easily supplied by the student.

The lesson concludes with a brief summary of all or of a part of the text in the form of a dictation (which may then be used for brief oral repetition) or of some other writing exercise.

It is standard procedure in preparing tapes that, for any exercise requiring a response other than direct imitation of a model, the tape provides the correct answer immediately after the student has given his response. This reinforces the student's response if it was correct, or provides correction if it was erroneous. An important feature in the learning experience is the presentation of the correct form immediately after the student has constructed a response. The student knows immediately whether his answer has been right or wrong, and errors have less chance to persist.

What follows depends upon the type of equipment at hand. In laboratory stations containing recorders, the students have recorded the part of the text which they had imitated. At this point they rewind the tape and play back the model reading and their imitation, taking mental or written note of the parts which they recognize as a less than satisfactory imitation of the model. They may rewind and listen several times.

The value of this part of the work is in proportion to the student's understanding that the comparison of the model speech and his imitation depends upon his power of discrimination among sounds, and upon his repeated attempts to imitate correctly. The teacher guides the students in this part of the work through monitoring and inter-communicating. Of course, if the student station is not equipped with an individual tape recorder, the student listens and repeats, but cannot review and compare the model and his imitation of it.

Levels IV and V

In the fourth year (Level IV or V), the language laboratory assumes new importance as a teaching aid. It is irreplaceable as a means of supplying fluently-spoken, advanced-level materials, so that pupils may have practice in hearing French, and may hear a precise repetition of the spoken materials if needed for comprehension.

However expert a teacher may be in French, it is impossible for him to speak to a class at great length, at a rapid tempo, and on a variety of subjects. Even if the teacher's inventiveness were unfailing and his zeal unflagging, his voice would fail in a five-period-a-day teaching program; and certainly he could not provide the precise repetition which the pupil may need to strengthen the first auditory image. This repetition of the identical auditory stimulus, possible only when recorded materials are replayed, is the essential contribution of laboratory work.

It becomes particularly important in the fourth year (Levels IV or V) to replay tapes. The materials are more difficult and are apt to depart from the controlled vocabulary of the earlier grades, where materials were constructed to conform to required word lists. With repetition, the student improves his ability to grasp meaning through the ear.

Many skillful teachers make conversational (*i.e.* question-answer) practice a daily class routine. This excellent procedure does not replace the need for practice in hearing continuous, sustained speech which demands greater concentration than understanding a single question.

It is important to provide appropriate tapes for each level. The cumulative tape library makes it possible for an advanced student to refresh his memory of some materials he learned and may have forgotten. One cannot assume that a student knows and remembers everything he has been taught. Frequently, the errors made by third and fourth level students perpetuate incomplete or inaccurate learnings of the first level.

Even the advanced student needs practice in order to maintain and improve the fluency of his expression, the quality of his intonation, and the accuracy of his pronunciation. Just as a player of a musical instrument, however advanced, continues to practice scales and other fundamental exercises to maintain and improve his muscular control, so should the student of French continue to practice pronunciation and intonation to maintain and improve his linguistic control. To make this possible, it is recommended that provision be made for more extended use of the language laboratory by students under teacher supervision.

Suggested Time Schedule

It is recommended that the fourth and fifth level French program provide at least one period a week in the laboratory. In addition, to the extent that equipment is available, fourth and fifth level students should have access to the laboratory as they do to the library, for independent study of taped materials.

Where recording-playback facilities are used, a full period is not too long for listening, recording, playback, and correction. Half-periods may be a preferable time-span for listening and speaking without recording; however, every laboratory lesson ought to provide some speaking experience for the students.

Types of Lessons

1. AUDITORY COMPREHENSION LESSONS, of greater length and difficulty than the Regents-type of the third Level. In progressively increasing length, the passages should ultimately provide up to 10 minutes of sustained listening experience. Multiple-choice exercises

may be given on the tape. Questions should allow for greater freedom of response. If a model answer is given, the tape should state that other answers are possible. This exercise should be used only when the student records his speech and can evaluate and correct himself in the playback, with the teacher monitoring and assisting when necessary.

2. INTONATION DRILLS, spoken more rapidly than at preceding levels; phrase-groups and sentences should be somewhat longer and require a greater memory span.

3. TAPES TO ACCOMPANY LITERARY WORKS which are read in the fourth or fifth level. Reading material becomes more comprehensible if a student can hear the material read aloud as he reads the text. The auditory and visual appeals reinforce each other. The intelligent grouping of words may clarify the meaning. The student may find it a valuable esthetic experience to hear a literary work read aloud, pleasantly and expressively. The reading should be recorded by a native speaker of French with a pleasant, lively quality of voice. The principal activity is consecutive reading. However, a small section of the text is then read, with pauses for imitation, the students being encouraged to make the reading as expressive as that of the model.

4. LABORATORY LESSONS IN FRENCH CULTURE. The lessons are particularly effective where visual material, in the form of slides, can be projected on a screen and coordinated with a descriptive accompanying tape. Portions of the culture course which are suitable for such treatment include: schoolroom scenes in France, scenes in French homes showing characteristic family activities, individuals or groups engaged in typical occupations, geographical features of France, "travelogue-type" pictures of monuments and other landmarks, reproductions of great works of art, pictures recreating historical events. The tape may describe the slide, give historical background or related information, or may direct students' attention to certain features in the picture. No attempt should be made to teach the entire cultural curriculum in the laboratory. Only selected lessons should be treated in this way.

5. MEMORIZATION OF POETRY. Line-by-line imitation of a poem read by a native speaker of French will prove to be an easy and enjoyable way to memorize a poem. The student acquires good pronunciation and intonation most easily in this way. Preparatory work, such as vocabulary study or clarification of difficult structures, should be given in class.

6. BRIEF TALKS WITHOUT USE OF NOTES. At this level the student should be introduced to independent speaking. The previously used question-answer procedure is, of course, a less taxing way of developing speech. However, when the assistance of the question is re-

moved, the student is on his own. After careful preparation, the student should talk freely into the microphone, should replay and re-record his talk and, the following day, could also deliver the same talk in the regular classroom. (See item 4, below, for the techniques of developing independent speaking.)

Principles Underlying Tape Exercises

1. Auditory comprehension materials should be longer, more difficult, and spoken more rapidly.

2. Appropriate preparatory steps for removing difficulties are recommended in order to insure complete comprehension.

3. Questions may be of a nature requiring less controlled or controllable responses. If a model answer is given, the statement should be made that other answers are possible. The student should be encouraged to evaluate his spoken responses in the playback of his tape.

4. Independent speaking should begin. The teacher may elicit the essentials of a short talk through question-answer techniques. The student then writes a script of this talk and the teacher corrects the script. After several repetitions of the corrected script, the pupil is encouraged to talk into the microphone without notes, and then replay his talk and criticize himself. This procedure should be repeated until the student is fluent and correct in his speech.

5. Dictation should be used as a terminal exercise in many types of lesson-tapes. Revision should be accomplished by flashing the correct form of the passage on a screen, preferably through an overhead projector.

Special Use of the Language Laboratory in Level V

In some schools the number of pupils electing the fifth level of French is insufficient to warrant the formation of a class. In order to permit these pupils to take the advanced level, however few they may be, the following plan is suggested.

Level V pupils may be scheduled with the Level IV class two days a week for review. Some review is generally indicated because a pupil rarely learns 100 percent of curriculum content before proceeding to the following level. The remaining three days a week the pupil may be programmed to the language laboratory for independent study, such as: (a) practice in listening to advanced-level tapes; (b) reading and listening to a taped literary work; (c) writing advanced dictation; (d) sight-reading into the microphone, playing back and correcting his own work, re-recording; (e) listening to tapes describing items from the cultural program; and (f) practicing auditory-comprehension exercises.

A schedule of assignments should be prepared by the teacher for the entire term or year, and the student should be held responsible for submitting a record of completed assignments at specified intervals. These assignments may include: (a) a given number of corrected dictation exercises; (b) written summaries of materials heard and read in the laboratory; (c) answers to advanced-level auditory-comprehension exercises; (d) oral summaries recorded on tape after reading sections of a literary text; (e) recorded oral summaries of French newspaper or magazine articles; (f) recorded answers to oral-production exercises and tests.

How and Where to Secure Laboratory Materials

The Language Laboratory Project, which is a unit of the Bureau of Audio-Visual Instruction (BAVI), has prepared tapes designed in accordance with the New York City foreign language program. These tapes may be used to reinforce learning regardless of what textbook is used with the class.

Tapes are available for elementary, intermediate and advanced levels. The French tape library includes a large number of titles. Many of these tapes were prepared by the Language Laboratory Project staff in connection with a research project supported by the New York State Education Department. The library is being steadily increased. Materials are produced by foreign language chairmen and teachers working with BAVI's Language Laboratory Project staff. Only native speakers of French, many of them selected from among the language teachers in the New York City schools, are used in recording the scripts.

Types of lesson tapes include: text-connected materials based on commonly used readers in second and third level classes; vocabulary and idiom review of first and second level lists; Regents-type auditory comprehension passages; auditory comprehension lessons expanding and drilling auditory comprehension passages; structure drills; cultural passages; other passages prepared on three levels of difficulty; intonation drills; pronunciation drills; and pronunciation review exercises.

A list of tapes available in French is issued by the Bureau of Audio-Visual Instruction and is sent to all schools teaching foreign languages. The list is revised periodically.

To secure copies of tapes desired, write to the Language Laboratory Project, BAVI, 131 Livingston Street, Brooklyn 1, New York. With your request include a 7" reel of good quality, unused blank tape for each reel ordered. A script accompanies each tape sent.

Each school also receives a list of approved tapes and recordings which may be purchased by the individual school from commercial sources. Information as to item number, vendor, cost, *etc.*, can be found in the approved lists.

PART THREE:
TESTING AND EVALUATION

Testing

One of the indispensable functions of teaching is the periodic testing of pupil achievement. Testing procedures, in addition to measuring achievement, also exercise a profound influence on teaching practices and on pupils' attitudes and study habits. The teacher should, therefore, at all times be fully aware of the purpose of testing, whether it be an informal evaluation of classroom performance, a short quiz, or a comprehensive examination. The purposes of testing are briefly summarized here to focus attention on the values to be derived from testing programs.

Purposes of Testing

1. Evaluation (measurement of achievement at any stage)
2. Instruction (review, organization and retention)
3. Diagnosis (determination of errors and difficulties)
4. Incentive (motivation for increased effort)
5. Orientation (practice for tests and examinations)
6. Placement (grade placement or ability grouping)
7. Experiment (resolution of instructional problems)

Principles of Test Construction. Aside from comprehensive foreign language achievement tests such as Level III Regents Examinations or College Entrance Board Reading or Listening-Comprehension Tests, the teacher's main concern is with class or department tests. Class tests may be designed to assess the basic foreign language skills, namely, auditory comprehension, oral production, reading comprehension, and writing skills. Class tests may also be designed to measure component skills or related knowledge, namely, pronunciation, mastery of vocabulary, structural control, or cultural knowledge. Whatever the skill or knowledge to be tested, the teacher should observe certain commonsense principles of test construction which apply to all tests.

Characteristics of a Good Test

A good foreign language test should:

1. reflect audio-lingual aims and procedures
2. function as far as possible within the foreign language
3. be based on a fair sampling of what has been taught
4. present items in functional context
5. list items in order of increasing difficulty
6. give proper weighting to items
7. provide clear instructions to the pupil
8. allow enough time for pupils to complete it
9. be easy to administer and to mark

As a caution to the teacher, it is useful to state the converse of some of the above characteristics of a good test. A general principle to be observed in this connection is to avoid any type of question which will "have a harmful effect on learning if practiced in the classroom." (Nelson Brooks; see *Bibliography.)* Among such undesirable types of questions are: (a) ***Translation*** (not recommended until Level IV); (b) ***Hybrid Items*** (do not use a garbled mixture of English and the foreign language); (c) ***Isolated Items*** (avoid words or idioms out of context, or culture questions out of situational context); (d) ***Incorrect Forms*** (avoid "find-and-correct-the-error" types which make the pupil concentrate on incorrect forms); (e) ***Two-Stage Items*** (do not require the pupil to perform two operations, of which the second depends on the correctness of the first); (f) ***Non-Functional Items*** (do not require the pupil to perform linguistic acrobatics; *e.g.* the "sliding synopsis").

Testing the Four Skills

Auditory Comprehension

Testing audio-lingual achievement before pupils have learned to read and write requires special techniques, in some respects quite different from those used in written tests. Of the two interrelated skills involved here, auditory comprehension can be measured objectively by means of

1. True-false statements

   Ex. *Nous sommes maintenant au cinēma.*

2. Multiple-choice items consisting of definitions or inferential completions

   Ex. *On mange la soupe avec*
   1) *une fourchette* 2) *une cuiller*
   3) *un couteau* 4) *un verre*

3. Oral responses (rejoinders)

   Ex. Teacher: *Jean porte un parapluie aujourd'hui. Pourquoi?*
   Pupil: *Il pleut.*

4. Action responses

   Ex. Teacher: *Ouvrez la porte, s'il vous plaît.* (Pupil opens the door.)

All statements, questions and choices should be heard only. True-false and multiple-choice items may be paper and pencil quizzes requiring answers merely by indication of a number or letter. Oral responses should be modeled on dialogues and pattern drills. (See *Patterns for Drill*, pp. 20-28.)

Action responses are especially recommended because they dramatize auditory comprehension. Some suggested commands to stimulate action responses in testing auditory comprehension are: *Levez-vous. Allez au tableau noir. Effacez le tableau. Fermez la porte, s'il vous plaît. Asseyez-vous.* Pantomime or "make-believe" action responses extend the range of testing possibilities: Ex. *Levez la main. Jouez du piano. Montrez-moi la chaise. Ouvrez le livre. etc. etc.* These commands will, of course, all be given in French and will use only the structures and vocabulary taken up prior to the test.

A component skill of auditory comprehension is auditory discrimination, usually measured by a phonetic discrimination test. This is made up of lists of words and phrases having "minimal contrasts." An example in French would be *doux–deux–du–des*. The teacher pronounces each series twice while the pupils listen. The teacher then pronounces the series a third time and, after a pause, pronounces only one word selected from the series. The pupils indicate by a number or letter which of the four words the teacher pronounced last.

Oral Production

The measurement of speaking skill (oral production) is a more difficult task because the very nature of this skill requires that (a) considerable time must be taken to test pupils individually, and (b) recourse must be had to the teacher's subjective judgment as to quality of performance. These troublesome factors of excessive time and lack of objectivity may be reduced by the following procedure. Determine only the most important oral-production features in the dialogue and drills of a unit and test only enough pupils each day to cover all of the class by the end of the unit. Keep a proficiency record on a unit chart bearing pupils' names on horizontal lines and indicating oral-production features at the head of vertical columns. Use grades A, B, C, D to indicate proficiency levels, where A equals native or near-native proficiency, B equals minor errors but good enough to be understood, C equals major errors but partly comprehensible, and D equals totally incomprehensible.

The chart may also be used for grading recorded speech tests. The advantages of this procedure are that the teacher can do the grading outside of class and, if possible, with the assistance of another teacher, thus reducing subjective factors. However, the inordinate amount of time required for constructing the test, recording each pupil's utterances and rating the results make it inadvisable to use this procedure except as part of a terminal examination.

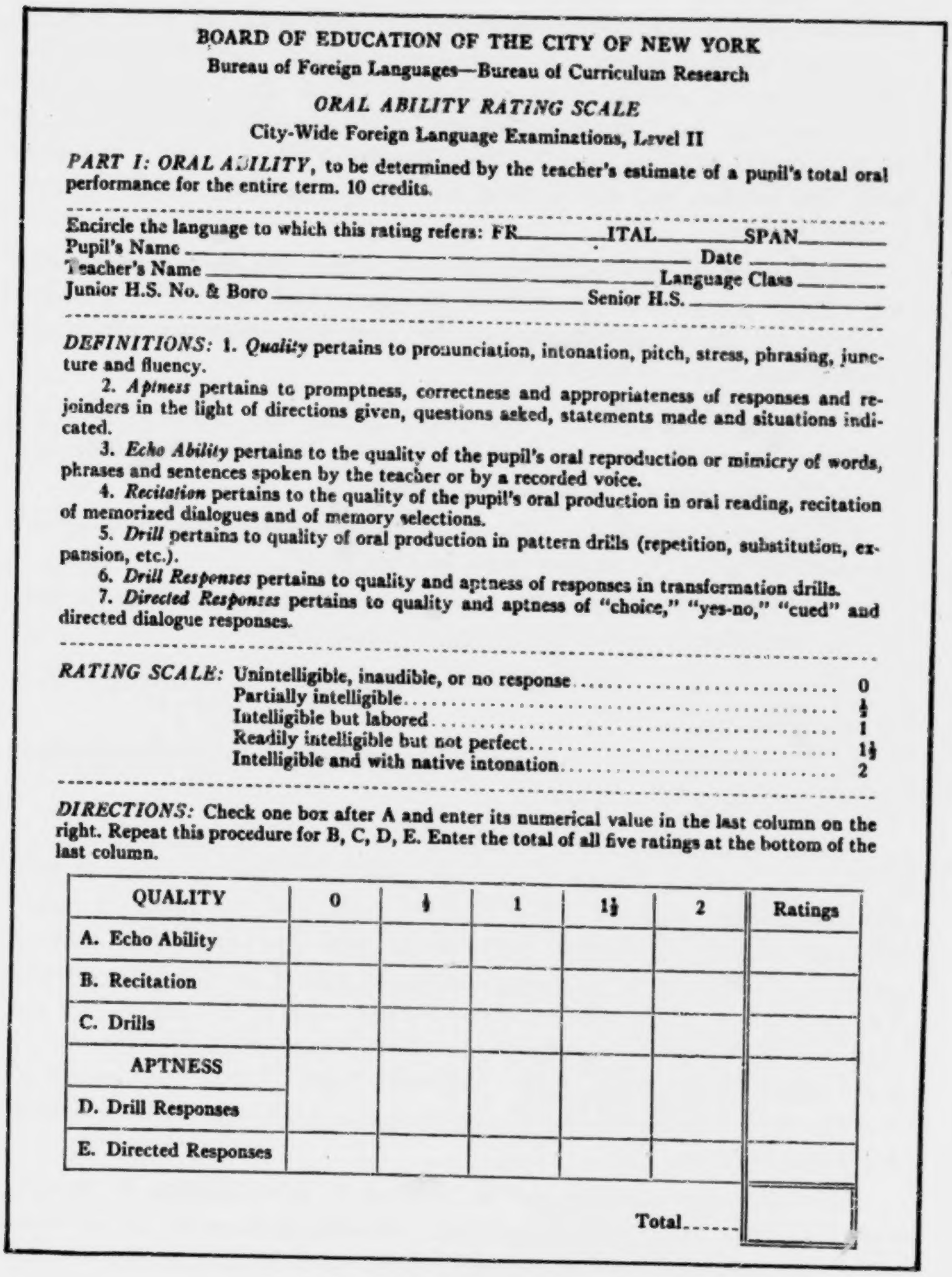
The evaluation of component oral skills; *e.g.* pronunciation, pattern variation, *etc.*, is somewhat easier than that of speaking skill in general, because these component skills are constantly being drilled in the classroom during audio-lingual instruction. Thus, the so-called "echo" test is nothing more than a measure of the pupil's ability to mimic words, phrases and sentences spoken by the teacher or by a recorded voice. The teacher may use a rating scale to evaluate the pupil's power of exact mimicry.

Other question-types for testing oral production and its component skills follow the models presented in dialogues and drills. (See *Patterns for Drill*, pp. 20-28.) A summary of the chief question-types which can be constructed on this basis follows:

1. *Dialogue Responses.* The pupil speaks the phrases and sentences corresponding to his assigned role in a memorized dialogue, cued by the teacher or by a dialogue partner.
2. *Dialogue Questions.* The pupil answers dialogue or personalized questions asked by the teacher or by another pupil.
3. *Directed Dialogue.* The pupil is directed by the teacher to tell, ask, say, describe or explain something to someone.
4. *Substitution.* The pupil substitutes words or phrases in a pattern sentence, cued by the teacher.
5. *Transformation.* The pupil changes forms or tenses in a pattern sentence, cued by the teacher.

A more comprehensive type of scale for rating oral ability in French is the *Oral Ability Rating Scale* (see page 214) used in Level II city-wide foreign language tests. This is not a single test but rather a rating scale based upon total oral performance over the entire final term of Level II. The rating is a teacher's estimate guided by the rating scale. Descriptions given in this bulletin of what constitutes oral ability are used as the basis for identification of the components of oral ability to be rated. Performance in the particular types of oral skills specified as aims for Levels I and II was also a major consideration in identifying rating factors.

The following oral skills are to be rated: A. *Echo Ability;* B. *Recitation;* C. *Drills;* D. *Drill Responses;* E. *Directed Responses.* All of these terms are defined in the specimen rating scale. These aspects of oral production are listed in order of increasing complexity. Thus, *Echo Ability,* involving reproduction or mimicry, is a purely imitative skill and hence is placed at the beginning or easiest part of the scale. At



BOARD OF EDUCATION OF THE CITY OF NEW YORK

Bureau of Foreign Languages—Bureau of Curriculum Research

ORAL ABILITY RATING SCALE

City-Wide Foreign Language Examinations, Level II

PART I: ORAL ABILITY, to be determined by the teacher's estimate of a pupil's total oral performance for the entire term. 10 credits.

Encircle the language to which this rating refers: FR_______ ITAL_______ SPAN_______
Pupil's Name ________________ Date _______
Teacher's Name ________________ Language Class _______
Junior H.S. No. & Boro ________________ Senior H.S. _______

DEFINITIONS: 1. *Quality* pertains to pronunciation, intonation, pitch, stress, phrasing, juncture and fluency.

2. *Aptness* pertains to promptness, correctness and appropriateness of responses and rejoinders in the light of directions given, questions asked, statements made and situations indicated.

3. *Echo Ability* pertains to the quality of the pupil's oral reproduction or mimicry of words, phrases and sentences spoken by the teacher or by a recorded voice.

4. *Recitation* pertains to the quality of the pupil's oral production in oral reading, recitation of memorized dialogues and of memory selections.

5. *Drill* pertains to quality of oral production in pattern drills (repetition, substitution, expansion, etc.).

6. *Drill Responses* pertains to quality and aptness of responses in transformation drills.

7. *Directed Responses* pertains to quality and aptness of "choice," "yes-no," "cued" and directed dialogue responses.

RATING SCALE:	
Unintelligible, inaudible, or no response	0
Partially intelligible	½
Intelligible but labored	1
Readily intelligible but not perfect	1½
Intelligible and with native intonation	2

DIRECTIONS: Check one box after A and enter its numerical value in the last column on the right. Repeat this procedure for B, C, D, E. Enter the total of all five ratings at the bottom of the last column.

QUALITY	0	½	1	1½	2	Ratings
A. Echo Ability						
B. Recitation						
C. Drills						
APTNESS						
D. Drill Responses						
E. Directed Responses						
					Total	

ORAL ABILITY RATING SCALE

the most difficult end of the scale we have *Directed Responses* involving "cued" and "directed dialogue" responses, both active skills which require not only *quality* but also *aptness*, that is, promptness, correctness and appropriateness of responses. Normal or free conversation is not represented on the rating scale because the attainment of this complex skill is not an expected outcome of Levels I and II.

Reading Comprehension

Following the pre-reading phase and continuing through all levels thereafter, the testing of reading comprehension will become a regular feature of instruction. In Level I, before writing has been introduced, reading-comprehension questions can be answered orally, but formal tests will have to be entirely of the objective type; *e.g.* true-false items, completions, and definitions, with multiple choices, of which the correct one is indicated by a number or letter, without writing. In addition, component reading skills (vocabulary, structure, and idiom recognition) can also be tested either by oral responses or by objective-type quizzes, entirely in French.

The basic type of objective reading-comprehension test consists of a reading passage followed by a series of statements with a number of completions after each statement. The pupil is required to choose the one completion which is correct in the light of what is stated or implied in the reading passage. In constructing such a test, the teacher must make sure that the passage selected has sufficient content upon which to base at least five statements, each having from three to five alternative completions. At least one of the five statements should refer to the general idea or situation of the passage rather than to explicit facts therein. In devising the completions, the teacher must be careful to have only one possible correct answer among the alternatives. Care must also be taken to avoid obviously nonsensical completions which can be eliminated by the pupil without basic comprehension of the passage. Examples of this type of question may be seen in the New York State Regents Examinations in French III.

Component reading skills can be tested entirely in French and with all items in context. In the following suggestions, each question-type below requires the pupil to choose from a given list of three or four words or idioms the one which is correct according to context in a given sentence.

1. Choose the synonym (or antonym) of an underlined word in a sentence.

Ex. *Voilà le professeur.*

a – *étudiant*
b – *maître*
c – *agent*
d – *patron*

2. Choose the word which belongs in the same class as the underlined word in a sentence.

Ex. *Le chien est un animal domestique.*

a – *le tigre*
b – *le lion*
c – *le zèbre*
d – *le chat*

3. Choose the word which is defined in a given sentence.

Ex. *L'endroit où l'on prépare les repas.*

a – *le salon*
b – *la chambre*
c – *la cuisine*
d – *le vestibule*

4. Choose the word which fits the situation described in a sentence.

Ex. *On écoute la radio et on danse.*

a – *épicerie*
b – *boulangerie*
c – *anniversaire*
d – *métro*

5. Choose the word whose meaning fits a blank space in a sentence.

Ex. *Quand on a faim on va chez un*

a – *dentiste*
b – *épicier*
c – *médecin*
d – *tailleur*

6. Choose the word that is missing in a structure or idiom used in a given sentence.

Ex. *Elle a mal* *la tête.*

a – *de*
b – *à*
c – *chez*
d – *dans*

7. Choose the idiom whose meaning fits a blank space in a sentence.

Ex. *Je n'ai pas assez dormi et maintenant*

a – *j'ai peur*
b – *j'ai honte*
c – *j'ai chaud*
d – *j'ai sommeil*

8. Choose the idiom which would be appropriate to the situation described in a sentence.

Ex. *Je suis arrivé à l'école en retard deux fois la semaine dernière. Par conséquent,*
a –*j'ai décidé de me lever plus tard.*
b –*ma mère a éclaté de rire.*
c –*j'ai décidé de quitter la maison de bonne heure.*
d –*mon professeur m'a fait des compliments.*

Writing

Most of the previously discussed question-types for testing auditory comprehension, oral production and reading comprehension can be readily adapted to require written answers. For example, the true-false type can be broadened to include the writing of true statements for those which the pupil has marked false. The directions for oral responses can be changed to require written responses in the case of auditory and reading comprehension questions. Completion types can require either short written answers or rewriting of the entire sentence plus the completion. Other tests of writing ability are "spot" or full dictations, controlled writing, and directed composition. The latter will be discussed below under *New York State Regents Examinations.*

Tests of component writing skills can also be adapted to require written answers, using the item-types described above. After hearing the minimal-contrast series in the phonetic discrimination test (see p. 212), the pupil can be directed to write the word or phrase which the teacher pronounced last. The items of the "echo" test can first be repeated orally and then written by the pupil. The same can be done with substitutions, transformations, dialogue and directed dialogue responses. (See *Patterns for Drill,* pp. 20-28.)

New York State Regents Examinations

Providing pupil orientation to questions in comprehensive examinations is a recognized purpose of class testing programs. Although the following Regents questions appear in the French Level III examinations, they are designed to test the results of audio-lingual instruction and hence are also suitable for adaptation to other levels.

AUDITORY COMPREHENSION. This type of question consists of ten or fifteen French passages dealing with audio-lingual experiences. Each passage is preceded by a question in French. The examiner reads the question and the passage at conversational tempo. The pupils read the question and four alternative answers on their answer papers and are given one minute to choose the correct answer and to write its number in the space provided. The level and range of vocabulary, structures and idioms is determined by the content and scope of Levels

I–III. The content of the passages will be similar to the topics taken up in the dialogues, intensive reading and culture study for Levels I–III. Sources for the passages may be French newspapers, periodicals, student publications, printed texts of broadcasts, and textbooks or review books containing audio-comprehension exercises. The passage should deal with a central theme or situation and its length should not exceed fifty words. Avoid the following: anecdotes in which comprehension depends on a single key word or "punch line," complex structures not characteristic of spoken French, and exotic words or names that are not recognizable audially. Classify the passages as Easy, Medium, Difficult, and arrange them in order of increasing difficulty.

DIRECTED COMPOSITION. This type of question consists of a number of directions, given in English or in French, in which pupils are directed to tell, ask, say, describe or explain something in French to another person. The directions are designed to elicit a series of French sentences related in context. Example: *Write a letter to your friend, Charles, telling him about your vacation plans. Include the following in your letter:*

a. Ask him how he is feeling.
b. Tell him you are going to spend your vacation in France.
c. Ask him if he has ever visited that country.
d. Briefly describe at least two interesting sights or places that you expect to see in France.
e. Explain why this trip means so much to you.

In constructing a question of this type, the teacher must make sure that the topic is within the real or potential experience range of pupils in a particular level and that the vocabulary, structures and idioms needed for answering have been taught for active use. If the directions and outline are given in English, the pupils should be told that the purpose of this question is not to translate the exact words given in the outline but to use appropriate expressions in French that will best convey the suggested ideas.

Other types of New York State Regents questions are: (a) written answers to oral questions, read by the examiner; and (b) rejoinders to oral statements. Rejoinders may either be written out, or selected from multiple choices. In general, the trend of developments in the Regents Examinations is to require more active knowledge; *e.g.* a greater percentage of complete written responses, or written completions, and fewer multiple choices.

College Entrance Board Examinations

The College Entrance Examination Board (CEEB) has two types of French tests: the *Achievement Test,* which is administered only at College Board test centers several times each year, and the *Supplementary Achievement Test* for listening-comprehension, which is not given at College Board test centers but is made available to secondary schools for administration to their students on a specified date.

The same French achievement test is taken by all candidates regardless of whether they have studied French for two, three or four years. Scores on these tests are reported on a standard 200 to 800 College Board scale. Interpretation of these scores, and percentile ranks for students with different amounts of study, are available in CEEB publications.

Although question types may vary from year to year, the most common types appearing on recent College Board French tests are as follows:

FRENCH ACHIEVEMENT TEST. (a) SITUATIONS, in which a situation is described followed by four or five remarks, one of which is to be indicated as most suitable in the light of that situation; (b) USAGE, which tests correct use of words, sentence structure and idioms; (c) VOCABULARY, which tests knowledge of the precise meaning of words and phrases; and (d) READING COMPREHENSION, which is based on passages of 100-300 words and which tests facts or details mentioned or implied in the passage, or referring to the total meaning of the passage. The reading-comprehension questions may also test vocabulary and idioms in context. All of the above questions are of the multiple-choice type.

FRENCH SUPPLEMENTARY ACHIEVEMENT TEST. (LISTENING-COMPREHENSION) As described in the College Board booklet, this test has three types of questions all of which are pre-recorded on tape. Responses are selected by the student from multiple choices printed in the test booklet. The three types of questions are: (a) SHORT CONVERSATIONS, each followed by an oral question, (b) QUESTIONS OR REMARKS, answered by selecting the best choice; and (c) AN ORAL PASSAGE followed by a series of oral questions, to which the student selects the best answer from a number of choices.

More complete information regarding the College Board *Achievement Tests* and the College Board *Supplementary Achievement Tests* may be obtained by writing to the College Entrance Examination Board, Box 592, Princeton, New Jersey.

The MLA Cooperative Foreign Language Tests

These tests are designed to measure the four language skills at two levels of competence (L and M). Level L is designed for students with one to two full years of study in secondary school; or one to two semesters of study in college. Level M is designed for students with from three to four full years of study in secondary school; or three to four semesters of study in college.

The measurement of listening-comprehension and of speaking ability involves the use of pre-recorded tapes furnished with the tests. The listening-comprehension tape comprises single utterances, brief conversations, oral passages, telephone conversations and dramatic scenes. Responses are recorded by the student via multiple choice in the test booklet. The speaking test tape contains instructions and oral stimuli. In addition, visual stimuli appear in the test booklet. The student is required to echo what he hears, to read aloud, to answer questions based on pictures, and to describe both single and serial pictures. The student's responses are recorded on tape, and later evaluated by the teacher in accordance with a series of complex rating scales. Since most teachers cannot cope with this complexity, recorded tapes may also be sent to the Educational Testing Service for scoring by experts. A fee is charged for this service.

The measurement of reading skill involves comprehension of words, phrases, sentences and passages. Among the types of questions are completions and multiple choices. Writing skills are tested by requiring the student to write both directed and free responses. Question types include fill-ins, structural recasting, and rewriting of paragraphs and dialogues.

The time required for testing the four skills is divided as follows: listening-comprehension, 25 minutes; speaking, 10 minutes; reading, 35 minutes; writing, 35 minutes; a total of 105 minutes. To this must be added the time for rating and scoring, which is considerable. *The MLA Cooperative Foreign Language Tests* would seem to be suitable for a comprehensive testing program on which department chairmen and teachers must be prepared to spend considerable time. Departmental briefing sessions are necessary for studying directions on how to administer these tests, how to score them and how to interpret the results. Additional time is also needed for setting up audio-active facilities so that each student to be tested may be able to listen to taped instructions and stimuli, and to record his responses on tape.

Complete descriptions of these tests may be obtained by writing to the Educational Testing Service, Cooperative Test Division, Princeton, New Jersey.

Evaluation

The following outline of the characteristics of an effective foreign language program is intended to be of help to teachers, department chairmen, coordinators, and principals concerned with foreign language instruction. The general and specific aims of foreign language instruction are given in detail at the beginning of this curriculum bulletin and at the beginning of each level. Matching these aims against the practices listed here and the results of instruction should enable teachers and supervisors to assess the effectiveness of the overall foreign language program.

The practices outlined below cannot, of course, all be observed in a single class period. They should, however, play an important role in the total foreign language program observed over a period of time.

Evaluating the Foreign Language Program

I. TEACHING CONDITIONS

A. The Classroom

1. The classroom appears to be a "cultural island" with appropriate exhibits, posters, pictures, photographs, proverbs, travel folders, and maps illustrating various aspects of the foreign language and its culture.
2. There are many chalkboards available on the walls of the classroom (including the rear wall).
3. All exercises written on the chalkboards have brief headings in French such as *Je m'appelle* . . .
4. There is a class bulletin board for the display of news items and pictures of current interest from French newspapers and magazines. Displays are not more than a week old.
5. The French classroom is equipped with a tape recorder, a phonograph, and a combination slide and filmstrip projector.
6. The room is equipped with dark shades and a motion picture screen.
7. French dictionaries, periodicals, newspapers, and reference books are available to all students.

B. The Language Laboratory

1. The laboratory provides for the largest number of students a class is likely to contain.
2. Some student positions provide for recording by students and for playback of what has been said.
3. There is adequate provision for the storage of tapes and other equipment in the room.

4. A program of preventive maintenance of electro-mechanical aids provided at regular intervals is available.
5. The laboratory is used only for language classes and is located in a quiet sector of the building.
6. The positions at which the students sit are provided with places for books and papers so that students may write.
7. The laboratory is available for each student at least once a week, and more often when possible. The laboratory period is never more than half the time of a regular class period.
8. The laboratory is constantly supervised by a responsible person.
9. At early levels the tapes used in the laboratory contain materials that have first been presented in class.
10. At higher levels the laboratory provides opportunities for presenting to the ears of the student authentic recordings that have cultural and literary value.
11. When possible, time allowance is given to teachers for the preparation of tape scripts and tapes.
12. The language laboratory plays a role in the testing program.

C. The Teacher's Program
   1. The teacher is given no more than two preparations daily, when possible.
   2. The teacher teaches no more than three classes consecutively.
   3. Preferably, the teacher meets all his classes in the same room.
   4. Only specially qualified teachers are given difficult assignments.

D. Opportunities for Teacher and Student Growth
   1. Experimental programs and demonstrations of new teaching techniques are encouraged.
   2. Arrangements are made for interschool visits and teacher exchanges.
   3. Foreign travel for foreign language teachers is encouraged.
   4. Provision is made for teachers to attend professional meetings.
   5. Attendance of teachers at NDEA Institutes is encouraged.
   6. Teachers are given time to prepare suitable classroom and laboratory materials for their students.
   7. Teachers are encouraged to participate in study groups and workshops.

8. Outstanding achievement in French by students is recognized with awards comparable to honors in other subject areas.
9. Students are encouraged to correspond with students living in France.

II. ORGANIZATION

A. Recruitment

1. All teachers of French classes hold a license in the subject.
2. French instruction is available to all students who can profit from such instruction.
3. Students who find that they are unable to continue to study French with profit are permitted to withdraw.
4. Guidance counsellors are well informed on the subject of the foreign language program.
5. Students begin only one foreign language at a time.
6. Students of foreign background are encouraged to study their mother tongue.

B. Curriculum

1. Courses are established which aim at a six year sequence on the secondary school level and a three year sequence on the elementary school level.
2. In planning pupils' programs, attention is given to the avoidance of long gaps between the end of foreign language study in high school and the beginning of foreign language study in college.
3. The school's course of study does not slavishly follow a commercially prepared text when such text deviates from the requirements of the New York City Foreign Language Program.
4. Courses emphasize the use of French for communication in this order: listening comprehension, speaking, reading, and writing.
5. Courses utilize the French language resources of the community.
6. A sequential and continuous program is provided.
7. There is satisfactory articulation both downward and upward.
8. There is a long sequence in one foreign language rather than short sequences in two.
9. If the school has a large total enrollment, provision is made for teaching some of the less commonly taught languages.
10. There is adequate provision for the use of audio-visual aids.

11. Special classes are programmed to meet the needs of advanced and academically talented students.
12. Teachers are provided with definite departmental courses of study and units of work.

III. THE TEACHER

A. Has a fluent command of the French language, especially of its sound system.
B. Avoids excessive talking.
C. Uses French almost exclusively.
D. Plans every lesson very carefully and keeps written lesson plans.
E. Presents a good example to the class, in neatness of attire, dignity, posture, and bearing.
F. Is a stimulating personality.
G. Is respected by the students and is in complete control of the classroom situation.
H. Is friendly, cheerful, courteous, and helpful.
I. Carefully explains what is required of students and insists that they meet the standard set.
J. Is able to adapt the textbook used in accordance with the requirements of this curriculum bulletin.
K. Is patient, generous, and fair; possesses a good sense of humor without descending to undue familiarity or cheap humor.
L. Speaks English clearly and correctly.
M. Has a pleasant voice of sufficient volume to be heard anywhere in the classroom.
N. Welcomes visitors to the classroom and is receptive to constructive supervision and criticism.

IV. THE STUDENTS

A. Are interested and attentive throughout the class period.
B. All participate in the lesson spontaneously.
C. Communicate actively with each other in French under the direction of the teacher.
D. Are courteous and helpful toward the teacher and fellow students.
E. Stand at their seats when reciting.
F. Recite in a clear and audible voice.
G. Speak both French and English correctly.
H. Are erect in posture when sitting or standing.
I. Are neat in all their written work.
J. Correct each other's work constructively and spontaneously.

V. THE QUALITY OF INSTRUCTION

A. Lessons are well planned and timed so that they are taught within the class period without undue haste.

B. Students are provided with opportunities for using French in meaningful situations. There is a maximum use of French at all times. English is used only when absolutely necessary.

C. New structures are presented and drilled by means of pattern practice.

D. Both analogy and analysis are used as devices in teaching grammatical structures. There is a maximum of drill to automatize responses and a minimum of theoretical explanation.

E. Pupils are expected to master the sound system of the foreign language in functional expressions before learning to read and write it.

F. Instruction aims at developing the ability of direct auditory and reading comprehension, without translation into English.

G. The classroom use of disc and tape recordings is a regular part of the course.

H. Various visual aids are used to teach and drill vocabulary and to promote conversation in French.

I. The cultural aspect of the study of French is integrated with the linguistic aspect.

J. French is used in situations appropriate to the age and experience of the students.

K. In testing, performance in French is stressed.

L. Errors in pronunciation and intonation on the part of students are promptly corrected.

M. First choral and then individual responses are elicited.

N. Reading is taught at the beginning as a natural outgrowth of audio-lingual experiences.

O. A variety of drills and activities is used in a single period.

P. Drill exercises are well graded and progressive in difficulty.

Q. Homework assignments are clear, meaningful, and provide for individual differences.

R. Writing skills are taught through copying, dictation, completion exercises, written answers and rejoinders, and compositions.

S. Instruction is maintained at a lively pace.

T. In the elementary phases of the program, instruction is based on the use of dialogues and mimicry-memorization techniques.

U. Adequate provision is made for the review of learned material at appropriate intervals.
V. Language skills are regularly and appropriately evaluated.
W. Comprehension is always checked in student responses.
X. Adequate provision is regularly made for remedial instruction.
Y. Class work and laboratory drill are well integrated.
Z. Every lesson is properly motivated.
A A. The distribution of books and materials, the collection of homework, and other housekeeping chores are well routinized.
B B. While some students are writing on the chalkboard, other activities are carried on by students at their seats.
C C. Questions are clearly formulated; they are put to the entire class and time is allowed for thinking; individuals are then called upon by name.
D D. Questions are well distributed so that all students have an opportunity to recite.
E E. Before the close of the class period, the main points of the lesson are summarized briefly.
F F. The teacher does not cling closely to the textbook, but often makes use of lively, well prepared exercises of his own invention.

PART FOUR:
EXPANDING HORIZONS IN FOREIGN LANGUAGES

THE ADVANCED PLACEMENT PROGRAM

In keeping with the national interest in strengthening all areas of American education, and in the interest of the individual gifted pupil, the Advanced Placement Program is offered in foreign languages to stimulate selected pupils and teachers to higher achievement.

This program may be elected in the senior year by specially gifted pupils in foreign language who have completed Level III of the four year sequence or Level IV of the six year sequence.

Advanced Placement Programs will be offered in those schools in which a sufficient number of gifted and ambitious pupils warrant such special provision. The students concerned are given an opportunity to do college level work and to take the Advanced Placement Examinations. Passing of these examinations may enable these students to receive college credit or be placed in advanced courses in college, or both.

Selection of students for the college level course is based on a number of criteria: the student's proficiency in French, his native ability, his general scholastic achievement, recommendations of his teacher and guidance counselor regarding the student's maturity, his emotional balance and health, and the parents' consent. An important factor is the student's eagerness to take the course, not so much for the credit, but to be able to do work on a high level. The selection of the teacher should be governed by his interest in the program, his readiness to work on a college level, and his professional background. Moreover, he should be fluent in French, have a broad knowledge of its culture and literature, and possess the ability to present and interpret French literature on a college level.

Differences between Level V and the Advanced Placement Program may be found in content, certain aspects of method and in achievement expected of the student. With respect to content in the Advanced Placement Program, more difficult and mature materials will be chosen and there will be greater study in depth. The method in the Advanced Placement Program will be predicated upon more frequent and more extensive lecturing, class discussions to elicit penetrating analysis and to stimulate interpretation, and a greater amount of independent work by the pupils. A higher quality of performance will be expected of the Advanced Placement student.

The two basic objectives of the course are an increased competence in the use of French, and a knowledge of French literature and the culture of France. The Advanced Placement Program Syllabus states that upon completion of the advanced course, the student should have attained the ability "to understand what an educated native speaker says when he is speaking at normal speed on a subject not unduly specialized," and the ability "to speak with an acceptable pronunciation and with a command of vocabulary and syntax sufficient for a sustained conversation on a general subject." With regard to the content in literature and culture, the Advanced Placement Program Syllabus states: "Knowledge of the literature and culture involves an acquaintance with representative works significant for their content and literary values, and the ability to read with understanding and appreciation. The student should be able to comprehend the situations, emotions, ideas and implications of works which might be read in a college course in literature and to relate such works to their historical and cultural setting." Moreover, he should be able to write freely and accurately on subjects that fall within the range of his experience.

Schools contemplating the establishment of Advanced Placement courses should consult the bulletins listed below which give detailed information regarding administration of the course, selection of pupils, qualifications of teachers, description of course content, examinations, credits, useful reference lists for teachers and pupils, and other helpful suggestions designed to afford an enriched experience and a high level of achievement for gifted and able students.

NOTE: Many of the techniques and devices suggested in this curriculum bulletin for Level V in connection with the four skills, literary appreciation and culture, should be of value to the teacher of the Advanced Placement Program.

1. *Advanced Placement Program Course Descriptions*. Copies of this booklet may be ordered from the College Entrance Examination Board, Educational Testing Service. Box 592, Princeton, New Jersey. Price: $1.50
2. *Advanced Placement Program in French*. New York State Education Department. Bureau of Secondary Curriculum Development. Albany, New York.

TEAM TEACHING

Team teaching is a type of staff collaboration in which two or more teachers are teamed for some aspects of the instructional program. The teachers are jointly responsible for the instruction of all children in their respective classes in whatever curriculum content is selected for team teaching. Each teacher is also responsible for his own class. Team teaching provides a means of pooling the talents of teachers in planning and carrying out learning experiences. It also gives the pupils a periodic change of pace and exposes them to different teacher personalities.

Team teaching is characterized by large and small-group instruction. For example, one teacher may take two classes for a lecture, demonstration, film or trip, while the other spends the time tutoring a small group. Large and small-group instruction also provides time for the relieved teacher or teachers to plan lessons, prepare teaching materials, arrange special programs, *etc.*

Experience has demonstrated that certain pre-conditions must be met before team teaching can be fully successful:

1. The programming of two or more classes which will be parallel in time, language and grade.
2. The assignment to these classes of teachers who have varied abilities and who possess qualities of personality and temperament that make for effective teamwork.
3. The provision of rooms or halls big enough to seat two or more normal-sized classes as a group.
4. The drawing up of lesson plans, teacher-class charts, and time schedules for an entire unit of team teaching.
5. The design and construction of suitable tests and other instruments for evaluating the team teaching program.

Assuming that these conditions exist, how can we profitably engage in team teaching in the field of foreign languages? A team of two or more teachers (with varying leadership according to the topic of the lesson and teacher talent) can prepare thoroughly for lectures which may include the use of the opaque projector and pictures, the overhead projector and transparencies, taped material and tape recorders, phonographs and discs, or the sound projector and films.

The emphasis on the development of audio-lingual skills demands so much time that the teaching of the foreign culture frequently tends to be neglected or to be carried on in English. Team teaching, on the other hand, will permit the careful preparation of lecture-scripts with vocabulary, so that the lectures can be delivered in the foreign language. The benefits of these lectures extend to all the pupils in that they gain in language as well as in information and appreciation.

Team teaching would also enable the members of the team to prepare well-graded pattern drills, scripts and tapes for language laboratory use, duplicated exercises, review materials and tests, as well as visual material for display or projection on a screen.

Through large-group teaching, the teacher who is most expert in the demonstration and explanation of structures can take over two or more classes so that eventually all students in a given grade of a language can profit from superior teaching. The other teachers will also profit through the preparation and observation of such lessons.

Some aspects of language learning, such as the development of good pronunciation, conversational skills and reading and writing ability, do not lend themselves as well to team teaching except as they may be taught in small groups by teachers relieved as the result of large-group formations. This is generally true of those aspects of language learning in which intensive individual performance and correction are necessary. However, team teaching can be used profitably in a program of foreign language instruction if there is resourceful programming of teachers and students, and if the aforementioned pre-conditions are met.

PROGRAMMED INSTRUCTION

Programmed instruction is based on a carefully integrated psychological rationale. There are three essential features which must be present in a course to make it authentic programmed instruction:

1. Programmed instruction must be based upon an adequately detailed specification of the "terminal behavior" (that is, new skills, knowledge, or response tendencies) which the programmer desires to produce in the students taught by the program.
2. The material of instruction must be organized and presented in a carefully designed sequence of steps so that each step is made easier by virtue of the material learned in previous steps.
3. The student must have an opportunity to test his mastery of each critical step as he proceeds through the program; that is, the program must be so constructed that correct responses are promptly confirmed and the student is led to understand and correct wrong responses.

In the conventional classroom the teacher cannot effectively employ the three essentials of programmed instruction. As a result, special devices have been introduced to present the programmed material to the learner: teaching machines, self-tutoring courses, programmed textbooks, *etc.* These devices in themselves are of minor importance. The effectiveness of programmed instruction will depend almost entirely on the teaching materials.

In its construction and application, judging from the 21 programmed courses in foreign languages available in September 1963, a programmed course has the following features:

1. The material is graded into small, easy steps that can be taken by the student one at a time with a minimum of error.
2. The program requires the student to be active by responding to every new item.
3. The program is to be used by each student individually.
4. Programmed learning provides for immediate reinforcement by supplying the correct answer after each response.
5. In programmed learning there is the merging of teaching and testing into one single process.

In addition, since audio-lingual competency is now a recognized prime goal in language learning, it would appear that no programmed course in foreign languages can claim to be effective unless it makes provision for auditory practice (through tapes) and for oral student responses (through an audio-active microphone).

At this early stage in the history of programmed instruction, very little has been done about the evaluation of programs. However, two modest investigations conducted in New York City yielded some interesting, if tentative, conclusions. In 1962 a programmed course in *Introductory Spanish* was tried out with a class of beginners in a New York City public high school. The course was conducted in a fully-equipped language laboratory with 36 positions. The course was used for about 30 class sessions of 40 minutes each. It was used (as recommended by the author of the course) in conjunction with a non-programmed course. The programmed course had to be abandoned for reasons stated below.

Another study of a programmed course in *First Year Spanish* was conducted in conjunction with the Board of Education Programmed Audio-Visual Evaluation Project. This course was not tried out in a class with students. It was evaluated by three teachers and supervisors of Spanish who read through the entire course (designed for 50 to 85 hours of classroom time), listened to one-third, and spot-checked the remaining tapes of the course. These two New York City investigations arrived at the following conclusions:

1. Programmed instruction designed to be used by individual students at their own pace assumes continuously renewed student motivation which will sustain student attention, interest and activity throughout the course. The majority of high school students, however, seem to need constant teacher-induced motivation, encouragement and prodding.
2. The material in the programmed courses is organized along logical rather than psychological lines. Words are introduced for phonetic reasons *(mono, mozo, oso),* structures for linguistic reasons rather than on the basis of situations. This approach fails to capitalize on student interest in student-centered activities.
3. The pace of the course and the rate of introduction of new material tend to "insult the intelligence" of many students. This is one of the chief reasons why the course in *Introductory Spanish* had to be abandoned with the high school class. The class was so far ahead with the regular textbook which was used concurrently two or three times weekly, that the material presented by the slow, plodding programmed course was pointless and a waste of time.
4. Optimum use of a taped programmed course requires that each student operate a tape recorder equipped with a pedal for instant start and stop. At time of publication no New York City public school language laboratory is so equipped. It would be very expensive to provide each laboratory with such equipment. Furthermore, one laboratory cannot meet the needs of all the foreign language students in a school.

Fernand Marty developed a *Programmed Course in Basic French* which dispenses with an instructor entirely. After one year's trial, he lists the following drawbacks:

1. Students missed the teacher-student relationship.
2. Reinforcement by a machine is not sufficient to provide high motivation.
3. The machine program failed to produce pronunciation as adequate as could be attained by a teacher supplemented by tape-recorded drills.
4. Too much time was consumed in detecting errors, and there was also a failure to detect errors with sufficient accuracy.
5. A self-instructional program cannot provide for self-expression.
6. Students felt the need of a book or other material to supplement the self-instruction in the language laboratory.
7. Students were dissatisfied with communicating only with a machine.

In the light of all these findings, it would appear that programmed French courses now available are not suitable for use in our New York City classrooms. It is quite conceivable that properly constructed programmed courses can be devised to fill the need for individual remedial work, or independent advanced work by highly motivated students. Such courses would be most useful if they were divided into separate units, each unit treating a particular phase or segment of pronunciation, structure, vocabulary, *etc.* If such units could be closely related to the material used in the regular course, the promise of the proponents of programmed instruction might then be realized, namely, "to free the teacher from the purely mechanical drill work," and make it possible for him "to teach students to use with art the skills which they have mastered through science."

Bibliography

GENERAL

Conant, J.B. *The American High School Today*. New York: McGraw-Hill, 1959.

Johnston, M.C. *Modern Foreign Languages in the High School.* U.S. Office of Education. Washington, D.C.: U.S. Government Printing Office, 1958.

Johnston-Remer-Sievers. *Modern Foreign Languages: A Counselor's Guide.* U.S. Office of Education. Washington, D.C.: U.S. Government Printing Office, 1960.

Langer, Susanne K. *Philosophy in a New Key.* New York: A Mentor Book. The New American Library, 1964.

Parker, W.R. *The National Interest and Foreign Languages.* rev. ed. Sponsored by the U.S. National Commission for UNESCO and the Department of State. Washington, D.C.: U.S. Government Printing Office, 1962.

Remer, I. *A Handbook for Guiding Students in Modern Foreign Languages.* U.S. Office of Education. Washington, D.C.: U.S. Government Printing Office, 1963.

Starr, W.H. and others. *Modern Foreign Languages and the Academically Talented Student.* New York: Modern Language Association, 1960.

Thorpe, J., ed. *The Aims and Methods of Scholarship in Modern Languages and Literatures.* New York: Modern Language Association, 1963.

Walsh, D.D. *What's What: A List of Useful Terms for the Teacher of Modern Languages.* New York: Modern Language Association, 1963.

Language and Linguistics

Belasco, S., ed. *Anthology of Applied Linguistics.* Boston: D.C. Heath and Company, 1961.

Bloch, B. and Trager, G.L. *Outline of Linguistic Analysis.* Baltimore: Linguistic Society of America, 1942.

Bloomfield, L. *Language.* New York: Holt, 1945.

Carroll, John B. *Research in Second-Language Learning: A Review of the Literature and a List of Research Problems.* Cambridge, Mass. Dept. of Education, Harvard University, 1955.

———. *The Study of Language: A Survey of Linguistics and Related Disciplines in America.* Cambridge, Mass.: Harvard University Press, 1953.

De Saussure, F. *Course in General Linguistics,* tr. by W. Baskin. New York: Philosophical Library, 1959.

Gleason, H.A., Jr. *An Introduction to Descriptive Linguistics.* New York: Holt, Rinehart and Winston, 1961.

Hall, R.A., Jr. *Linguistics and Your Language.* New York: Doubleday and Company, 1960.

Hockett, C.F. *A Course in Modern Linguistics.* New York: Macmillan, 1958.

Jespersen, O. *Language: Its Nature, Development and Origin.* London: Allen and Unwin, 1922.

Lado, R. *Linguistics Across Cultures.* Ann Arbor: University of Michigan Press, 1957.

Moulton, W.G. *Linguistics and Language Teaching in the United States: 1940-1960.* Offprint. Washington, D.C.: U.S. Government Printing Office, 1963.

———. "Applied Linguistics in the Classroom." *PMLA.* May, 1961.

———. "Linguistics." *The Aims and Methods of Scholarship in Modern Languages and Literatures,* ed. by J. Thorpe. New York: Modern Language Association, 1963.

Politzer, R.L. *Foreign Language Learning: A Linguistic Introduction.* Preliminary ed. New Jersey: Prentice-Hall, Inc., 1965.

Rivers, W.M. *The Psychologist and the Foreign Language Teacher.* Chicago: University of Chicago Press, 1964.

Sapir, E. *Language.* New York: Harcourt, Brace, 1921.

Sturtevant, E.H. *An Introduction to Linguistic Science.* New Haven: Yale University Press, 1947.

Sweet, H. *The Practical Study of Languages.* London: J.M. Dent, 1899.

Language Teaching

Brooks, N. *Language and Language Learning.* Second ed. New York: Harcourt, Brace and World, Inc., 1964.

Hamlin, D.J., ed. *Good Teaching Practices: A Survey of High School Foreign Language Classes.* New York: Modern Language Association, 1962.

Huebener, T. *How to Teach Foreign Languages Effectively.* Revised ed. New York: New York University Press, 1965.

Lado, R. *Language Teaching: A Scientific Approach.* New York: McGraw-Hill, 1964.

Méras, E.A. *A Language Teacher's Guide.* New York: Harper and Bros., 1962.

Northeast Conference on the Teaching of Foreign Languages. *Reports of the Working Committees.* (1959-1965). Available from the Materials Center, Modern Language Association, 4 Washington Place, New York.

O'Connor, Patricia. *Modern Foreign Languages in High School: Pre-Reading Instruction.* Bulletin No. 9, 1960. Washington, D.C.: United States Government Printing Office, 1960.

——— and Twadell, W.F. *Intensive Training for an Oral Approach in Language Teaching.* Menasha, Wisconsin: Modern Language Journal, February 1960.

Palmer, H.E. *The Oral Method of Teaching Languages:* Cambridge, England: Heffer, (c1921), 1955.

Curriculum Materials

Advanced Placement Program: Course Descriptions. Princeton: College Entrance Examination Board, 1960.

Curricular Change in the Foreign Languages. Princeton: College Entrance Examination Board, 1964.

Modern Foreign Languages in the Comprehensive Secondary Schools: Washington, D.C.: National Association of Secondary School Principals, Committee on Curriculum Planning and Development, 1959.

Modern Languages and Latin: Grades 8-12. Curriculum Bulletin No. 9, 1957-58 Series. New York: Board of Education of the City of New York, Reprinted 1961.

Tests and Testing

Brooks, N. "Definition of Language Competences Through Testing." *Reports of the Working Committees, 1959 Northeast Conference on the Teaching of Foreign Languages.* Available from the Materials Center, Modern Language Association, 4 Washington Place, N.Y.

Description of the College Board Achievement Tests. Princeton, N.J.: College Entrance Examination Board, 1964.

Description of the College Board Supplementary Achievement Tests. Princeton, N.J.: College Entrance Examination Board, 1963.

Lado, R. *Language Testing: The Construction and Use of Foreign Language Tests.* New York: McGraw-Hill, 1964.

MLA Cooperative Foreign Language Tests. (French, German, Italian, Russian, Spanish.) Princeton, N.J.: Educational Testing Service, Cooperative Test Division, 1964.

Starr, W.H. "MLA Proficiency Tests for Teachers and Advanced Students." *PMLA.* September 1962.

Language Laboratory and Audio-Visual Materials

A Dozen Do's and Dont's for Planning and Operating a Language Lab. New York: Modern Language Association, 1960.

Hayes, A.S. *Language Laboratory Facilities.* Bulletin No. 37. U.S. Department of Health, Education and Welfare. Washington, D.C.: U.S. Government Printing Office, 1963.

Hocking, E. *Language Laboratory and Language Learning.* Monograph No. 2. Washington, D.C.: National Education Association, Department of Audiovisual Instruction, 1964.

Holton-King-Mathieu-Pond. *Sound Language Teaching: The State of the Art Today.* New York: University Publishers, 1961.

Huebener, T. *Audio-Visual Techniques in Teaching Foreign Languages.* New York: New York University Press, 1960.

Hutchinson, J.C. *Modern Foreign Languages in High School: The Language Laboratory.* Washington, D.C.: U.S. Government Printing Office, 1961.

Johnston, Marjorie C., and Seerley, Catherine. *Foreign Language Laboratories in Schools and Colleges.* Washington, D.C.: U.S. Government Printing Office, 1960.

Kinder, J.S. *Audio-Visual Materials and Techniques*. Second Edition. New York: American Book Co., 1959.

Marty, F. *Language Laboratory Learning*. Roanoke, Virginia: Audio-Visual Publishers, 1960.

Stack, E.M. *The Language Laboratory and Modern Language Teaching*. Revised Edition. New York: Oxford University Press, 1966.

Using Laboratory Techniques in Teaching Foreign Languages in New York City Schools. Curriculum Research Report. New York: Board of Education of the City of New York, 1961.

Programmed Instruction

Carroll, J.B. *A Primer of Programmed Instruction in Foreign Language Teaching*. (Available from MLA, 4 Washington Place, New York 3, N.Y.)

Lumsdaine, A.A. and Glaser, R. *Teaching Machines and Programmed Learning*. Washington, D.C.: National Education Association, Department of Audio-Visual Instruction, 1960.

Marty, Fernand. *Programming a Basic Foreign Language Course*. Roanoke, Virginia: Audio-Visual Publications, 1962.

Morton, F. Rand. "The Teaching Machine and the Teaching of Languages. Report on Tomorrow." *PMLA*, September 1960. (Available from MLA, 4 Washington Place, New York 3, N.Y.)

"Programmed Instruction in the Curriculum." *Curriculum and Materials*, Winter 1963. (Bureau of Curriculum Research. Board of Education of the City of New York.)

Skinner, B.F. "Special Problems in Programming Language Instruction for Teaching Machines." *Language Teaching Today*. Bloomington, Ind.: Indiana University Research Center in Anthropology, Folklore and Linguistics, 1960.

Team Teaching

Davis, Harold S. *Team Teaching Bibliography*. Staff Utilization Project. Cleveland, Ohio: Educational Research Council of Greater Cleveland, 1964.

Shaplin, Judson T. and Olds, Henry F., Eds. *Team Teaching.* New York: Harper and Row, 1964.

The Norwalk Plan of Team Teaching. Fifth Report–1962-63. Norwalk, Conn.: The Norwalk Board of Education, 1964.

Sources

Eaton-Hayes-Norton. *Source Materials for Secondary School Teachers of Foreign Languages.* U.S. Department of Health, Education and Welfare. Office of Education. Washington, D.C.: U.S. Government Printing Office, 1962.

Fleisner, E. and others. *Four Cultures.* Revised bibliographies for the German, Hispanic, Italian, and Russian sections included in *Six Cultures.* New York: Modern Language Association, 1964.

Glaude, P.M. *Selective Guide to the Acquisition of Audio-Lingual and Related Materials Useful in Teaching Modern Foreign Languages in the "New Key."* Philadelphia: Chilton, 1961.

MLA Selective List of Materials. New York: Modern Language Association, 1962.

———. *1964 Supplement for French and Italian.* New York: Modern Language Association, 1964.

———. *1964 Supplement for Spanish and Portuguese.* New York: Modern Language Association, 1965.

———. *1964 Supplement for German, Norwegian, Polish, Russian and Swedish.* New York: Modern Language Association, 1965.

Newmark, M., ed. *Twentieth Century Modern Language Teaching.* New York: Philosophical Library, 1948.

Publications of Interest to Teachers of Modern Foreign Languages. 1965-66. New York: Modern Language Association, 1965.

Wylie, L. and others. *Six Cultures: Selective and Annotated Bibliographies.* (French, German, Hispanic, Italian, Luso-Brazilian, Russian.) New York: Modern Language Association of America, 1962.

Periodicals

International Journal of American Linguistics. Publication of the Linguistic Society of America. Dept. of Anthropology, Indiana University, Bloomington, Ind.

Language Federation Bulletin. Publication of the New York State Federation of Foreign Language Teachers, Edwin C. Monro, Editor, State University of New York at Albany, New York.

The Linguistic Reporter. Publication of the Center for Applied Linguistics, 1346 Connecticut Avenue, N.W., Washington 6, D.C.

The Modern Language Journal. Publication of the National Federation of Modern Language Teachers Associations. Business Office: Curtis Reed Plaza, Menasha, Wisconsin.

PMLA. Publication of the Modern Language Association of America, 6 Washington Square, N., New York 10003, N.Y.

UNESCO Courier. Published in English, French, Spanish, Russian, German, Arabic, American and Japanese. UNESCO Publications Center, 801 Third Avenue, New York 22, N.Y.

FRENCH

Language, Linguistics and Methodology

Gougenheim, G. *Dictionnaire Fondamental de la Langue Française.* Paris: Didier, 1958.

——— and others. *L'Elaboration du Français Elémentaire.* Paris: Didier, 1956.

Grevisse, M. *Le bon usage.* Paris: Ed. Duculot, 1955.

Lampach, Stanley in consultation with André Martinet. *The Grammatical Structure of English and French.* Chicago: University of Chicago Press. (in press).

———. *The Sounds of English and French.* Chicago: University of Chicago Press. (in press).

Le Français Fondamental (1^er^ Degré). Paris: Institut Pédagogique National, 1954.

——— (2e Degré). Paris: Institut Pédagogique National, 1954.

Léon, Pierre and Monique. *Initiation à la phonétique corrective à l'usage des professeurs de français à l'étranger.* Paris: Hachette, 1964.

Mansion, J. *French Reference Grammar for Schools and Colleges.* Boston: D.C. Heath and Company, 1952.

Martinon, P. *Comment on prononce le français.* Paris: Larousse, n.d.

Politzer, R.L. *Teaching French: An Introduction to Applied Linguistics.* Boston: Ginn and Co., 1961.

Seibert, L.C. and Crocker, L.G. *Skills and Techniques for Reading French.* Baltimore: Johns Hopkins Press, 1958.

Valdman, A. (Belasco, S., ed.) *Applied Linguistics: French, A Guide for Teachers.* Boston: D.C. Heath and Company, 1961.

Vinay, J.P. and Darbelnet, J. *Stylistique comparée du français et de l'anglais.* Paris: Didier, 1960.

Vocabulaire d'Initiation à la Critique et à l'Explication Littéraire. Publication du Centre de Recherches et d'Etudes Pour la Diffusion du Français. Philadelphia: Chilton Books, n.d.

Curriculum Materials

Advanced Placement Program in French. Albany: New York State Education Department, Bureau of Secondary Curriculum Development, 1960.

French for Secondary Schools. Albany: New York State Education Department, Bureau of Secondary Curriculum Development, 1960.

French in the Elementary Schools. Curriculum Bulletin 1961-62 Series, No. 13. New York: Board of Education of the City of New York, 1963.

Literature

Abry, E. et al. *Histoire Illustrée de la Littérature Française.* Paris: Didier, 1942.

Baldensperger, F. *La littérature française entre deux guerres. 1919-1939.* Lymanhouse, 1941.

Bédier et Hazard. *Littérature française.* Paris: Larousse, n.d.

Boisdeffre, P. *Une histoire vivante de la littérature d'aujourd'hui. 1939-61.* Paris: Livre Contemporain, 1962.

Braun, S.D. *Dictionary of French Literature.* New York: Fawcett Publications, 1964.

Clouard, H. and Leggewie, R., eds. *Anthologie de la littérature française.* New York: Oxford University Press, 1960.

De Plinval, G. *Précis d'histoire de la littérature française.* Paris: Hachette, 1925.

Flores, Ángel, ed. *An Anthology of French Poetry from Nerval to Valery.* New York: Doubleday and Company, 1960.

Guthrie, R. and Diller, G., eds. *Prose and Poetry of Modern France.* New York:.Charles Scribner's Sons, 1964.

Lalou, R. *Histoire de la littérature française contemporaine (1870 à nos jours).* Presses Universitaires de France, 1953.

Lanson, G. et Tuffrau, P. *Histoire de la littérature française.* Boston: D.C. Heath and Company, 1933.

Mornet, D. *Histoire de littérature et de la pensée française contemporaine (1870-1925).* Paris: Larousse, 1927.

Nitze, W. and Dargan, E.P. *A History of French Literature.* New York: Holt, 1938.

Culture

Bagler, C.R. and Diller, G. *La France d'aujourd'hui.* New York: Appleton, 1961.

Bauer, C. *La France actuelle.* New York: Houghton, Mifflin Company, 1963.

Blanc, A. and Pernet, L. *France et communauté.* Paris: Hachette, 1959.

Blancpain, M. et Clarac, P. *La France d'aujourd'hui: son visage; sa civilization.* Paris: Hatier, 1960.

Bonifecio, A. and Maréchal, P. *Histoire de France, Cours Moyen.* Paris: Hachette, 1964.

De Monbrison, A. *Châteaux en France.* Paris: Hachette, 1962.

Denoeu, F. *Image de la France.* Boston: D.C. Heath and Company, 1963.

———. *L'Héritage français.* New York: Holt, Rinehart and Winston, 1963.

François, L. and Villin, M. *Géographie, Cours Moyen.* Paris: Hachette, 1962.

Guérard, A. *France: A Modern History.* Ann Arbor: University of Michigan Press, 1959.

Hoffman, S. et al. *In Search of France.* Cambridge, Mass.: Harvard University Press, 1963.

Hourticq, L. *Histoire de l'art.* Paris: Hachette, n.d.

Hunter, S. *Modern French Painting.* New York: Dell, 1956.

Landormy, P. *Histoire de la musique.* Paris: Gallimard, n.d.

Maurois, André. *Histoire de la France.* Paris: Hachette, 1957.

Metraux, R. and Mead, M. *Themes in French Culture: A Preface to a Study of the French Community.* Stanford, California: Stanford University Press, 1954.

Tannenbaum, E.R. *The New France.* Chicago: University of Chicago Press, 1961.

Wilhelm, J. *Paris vu par les peintres.* Paris: Hachette, 1961.

Wylie, L. *Village in the Vaucluse.* Cambridge, Mass. Harvard University Press, 1957.

Periodicals

France-Amérique. 1111 Lexington Avenue, New York City.

French Review. Publication of the American Association of Teachers of French. Office of Publication: Mt. Royal and Guilford Avenues, Baltimore 2, Md.

Le Français Dans le Monde. Paris: Hachette and Larousse.